

Siva category;¹ and, thus, represents the alogical state of consciousness that transcends both the limited and unlimited realms.² Khecarī is all the more important, because one owes to it his penetration into the state of Kālasāṃkarsinī, the ultimate goal.³ This is characterized by experience, pure and simple.⁴ The conception of Mudrās is not a sheer luxury. They are necessary for any spiritual activity, since they partake of any and every experience and hence cannot be dismissed lightly. Similar is the case with their two counterparts, e.g., Mantra and Nirīha or Samvit, now proposed to be dealt with. Not only Mudrā but all the three, (Mudrā, Mantra and Nirīha) in a sence, are identical. Since they neither contradict each other, nor forsake their character of harmony.⁵ Before switching over

1. इयं सा परमा मुद्रा ह्यापातालाच्छिवावधि ।

तर्पयित्वा जगत्सर्वं निजसंस्थानतः स्थिता ॥ M.P.(T), 7.144.

2. अनेनैव सदाकाशकल्पकलनोज्झितः ।

मितामितदशोत्तीर्णचिदाकाशचरो भवेत् ॥ C.S.(MS), folio.9.

3. कालग्रासेकरसिका कालसंकिर्णिकलाम् ।

अनुप्रविश्य योगेन खेचरीखक्तिौजसा । M.M.P., p.188.

4. विद्यासमुत्थाने स्वभाविके खेचरी शिवावस्था ।

S.S. 2.5.

5. मुद्रामन्त्रौ बिन्दुनादौ निरीहात्मा तदाश्रयः ।

अविभागेन वर्तन्ते सर्वानुभवभूमिषु ॥

मुद्रामन्त्रनिरीहाणां धामवर्णचिदात्मनाम् ।

अन्योन्याव्यभिचारेण सामरस्यादभिन्नता ॥ M.P.(T), 7.126, 129.

A mixed group of twelve vowels and consonants¹ embody melāpasiddhas. Some take Melāpasiddhas as identical with the Saṇḍa-svaras². The eight letters from Ya to Ha stand for 'Saktasiddhas'. And the four crests or Kālas³ of the first syllable 'A' are identified with the 'Sambhavasiddhas'. The first syllable, i.e., 'A' is the original and primary denoter and expresses all the sixtyfour siddhas such as Jñāna-Siddhas etc., which stand as the denotables within its fold.⁴ This is the reason why 'A' is identified with the mystic concept of Nada whose essential nature consists in self-brooding.⁵ At this juncture, a cognate esoteric notion, i.e., Pañcapīṇḍa is also brought in and it is said that the entire stretch of the Siddhas and, for that reason, of Vṛndakrama stands in relation of denotability to these Pañcapīṇḍas.⁶ These Pañcapīṇḍas comprise letters beginning

.....contd.) twentyfive letters in Varnakrama and depicts them as representing twentyfive categories from earth upto self (Puruṣa). Vide. अत्र वर्णक्रमे पृथिव्यादिपुरुषात् स्वर्गादौ त्रिंशत्शतं प्रत्येकं वर्णं दर्शितम् ॥

M.M.P., p.68. It appears, these minor divergences crept in due to schoolmen's differences.

1. These letters could not be ascertained.
2. M.M.P., p.95.

3. These are ज्येष्ठा, अम्बिका, वामा, रौद्रा, vide
आदौ यस्य शिरो रौद्री वक्त्रं वामा प्रकीर्तिता ।
अम्बिका बाहुरित्युक्ता ज्येष्ठा चैवायुधं स्थिता ॥

Quoted, T.A.V., II, p.80; see, also for details M.P.(S) pp.29-30.

4. आदिवर्णः क्तुः षष्टिधात्वेन ज्ञानमन्त्रमेलोपशक्तशामवतिष्ठानां
वाच्यानां वाचकत्वेन अन्तः परमर्शयति । V.Bh.V., p.69

5. नादश्च स्वप्रकाशमर्यादं इत्यकारकलारहस्यम् । M.M.P., p.95.

6. पञ्चपिण्डवाच्यता इति तस्या वर्णक्रमः । M.P.(S), p.86.

with Akāra in the view of some authors,¹ while others regard them as comprising five letters from Repha (Ra) to Bindu.² Whatever be the case, these letters, clinging to the Pañcapindas respectively, represent five Siddhas, and vice versa. This perforce brings us to the equation of Pañcapinda and Akāra.³ This equation has been hailed as something very remarkable, in view of its capacity of dispelling doubts about any serious disagreement between the Trika and Krama systems.⁴ It appears that the idea of Pañcapindanātha originally belonged to the Trika but was later on incorporated and further developed in the Krama. The extreme importance of 'A' is shared by another syllable, i.e., the Praṇava (OM) alone

1. श्रीपंचपिण्डनाथस्थाः अकारादयश्च कर्णा ज्ञानसिद्धादीनां क्रमाद् भवन्ति
किं ज्ञानसिद्धादयः क्रमाद् अकारकलात्मयः ।

M.M.P., p.95. Really speaking these four letters are nothing but the four Akāraśālās, e.g., Jyeshthā, etc., referred to above. The only difference between the first four Siddhas and Sāmbhavasiddhas lies in the fact that when the first four are separately represented by their denoting counterparts, the last one by their totality.

2. स्वं च रेफारदिबिन्दुस्तवर्णपञ्चकूपतया श्री पंचपिण्डनाथोऽयम् -
इत्यागमज्ञाः T.A.V., p.222.

2. अर्णपंचपिण्डाणं रूपयोरद्वयी गतिः ।
यस्तस्मादुच्यते तं देवीनां तद्गतं वपुः ॥

M.P.(T). Quoted in M.M.P., p.95 but untraceable to the published text. Jayaratha, too, dwells upon this equation at appreciable length, cf. T.A.V., III, pp.220-223, 384, 388 and 461.

4. अनेन श्रीमहार्थत्रिकदर्शनयोरन्योन्यं नात्यन्तं भेदप्रथेति व्याख्यातम् ।

M.M.P., p.96.

together with all its implications and associations. It has already been noted in previous observations that the syllable OM is held on a par with Pīṭha, speciall the Oddiyana.¹

5-(III-A). MUDRĀ, MANTRA, NIRĪHA versus DHĀMA, VARNA, CID

Varna and Mantra are mutually synonymous, and it is impossible to isolate even a single instance of our experience and deportment as uncharacterised or undetermined by the same. If the true identity of Varna is visualized, the world of fetters turns into the realm of freedom.² The salient feature of Mantra is its providing the final rescue, out of the necessity of its nature as self-spontaneity of thought, to which people turn for their emancipation. Hence, the mobile and immobile world, embodied by Dhāmas or Mudrās,³ is transformed into a spiritually charged principle when it comes to be denoted by Mantra.⁴ Of all the letters the syllable 'A' is designated as the

1. M.M.P., p.96, M.P.(S), p.50, Also cf.

योऽधुष्टकलनोद्रेकस्वभावः प्रणवामिधः । पीठामिधं तमेवाहं नमाम्यागमसिद्धये ।

M.P.(T), quoted, M.M.P., p.96 but untraceable to the printed text.

2. M.M.(T). 7.122-124.

3. The author of M.P.(T) takes them as one and the same.

4. स्वीविधं हि यत्स्थानम् जह्ममस्थावरात्मकम् ।

वावकात्मस्वरूपान्तरं ध्यस्तं मन्त्ररूपतः ॥

आपक्षो परामर्शो स्वरूपत्राणयोगतः ।

Ibid, 7.145-6.

Great Mantra, potent enough to encompass the universe of our discourse and all the five Mudras that have their farthest stretch well within the bonds of its nature. It is, thus, credited with crumbling the entire multitude of diversity by transfusing into it a streak of awakening toward its intrinsic being.¹ Therefore, the two, Mudra and Mantra, i.e., Dhāma and Varna, that are coterminus with significans and significand, ultimately remain in perfect harmony with Eternal Consciousness, also known as Nirīha. The apparent configuration of Vācaka and Vācya is, in fact, an affirmation and unfoldment of Reality as monistic and singular principle.² By force of logic we are drawn to the natural conclusion that the unity of these hitherto exclusive principles penetrates into the very constitution of all modes of existence. In this way Mudra becomes an account or gist of our inbeing, Mantra or Varna becomes a vehicle of the true form of worship or true religion,

1. अष्टात्मा महामन्त्रो विश्वावरणतत्परः ।

निजस्वरूपकान्तपद्ममुद्रात्मकं जगत् ॥

M.P.(T).7.144.

2. सद्रूपपरिज्ञानद्वयधट्टनसम्भवा ।

निरीहात्मा सर्वदेव प्रथतेऽनमयोगिनः ॥

Ibid, 156; also of. M.P.(S), p.86. Also see

वेष्टाकायपरिस्पन्दः सर्वदुल्लासवोदितः ।

तेन प्रोज्झितरूपेयै निश्चेष्टा गतिरुच्यते ।

या सा निरीह्वाच्येह कलनाप्राप्तः स्मृता ।

सति दातोऽपि सर्वत्र प्राजमाना स्थिता सदा ।

C.S.(MS), folio.6.

and Saṁkrāma (lit., concurrence) transpires to be the consciousness.¹ This will explain, why the Krama system is invariably associated with Kathana, Pūjana and Saṁkrāma, as its characteristic features. Kathana (i.e., rendering true account of the self) - accounts for the removal of doubts; Pūjana reflects the advent of perfection; and Saṁkrāma leads to the realization of transcendent harmony.² It is, therefore, tantamount to stating that in Vṛnda Cakra every-thing has been devised to serve a particular end.³

Automatically, 'A' varṇa is said to have the same personality as Saṁvit; and its identity with Pañca-piṇḍas that stand for, speaking figuratively, five atmospheres devoid of objective tinge, is more basic than generally understood. What is peculiar about them is that they account for the prevalence of the sense of harmony even when a break

1. मुद्रामंत्रनिरीहाणां धामवर्णाविदात्मनाम् ।

सैक्यमनया मंग्या प्रतिभावं व्यवस्थितम् ॥

मुद्रास्वरूपकथनं मन्त्ररूपं च पूजनम् ।

संक्रामश्च निरीहात्मा त्रयमेकतयाप्यदः ।

M.P.(T).7.157.158

2. कथनात्मा संक्रामायो निष्ठामत्र परां गतः ।

कथनात् संशयच्छेदः पूजनं परिपूर्णता ॥

संक्रामाच्च संक्रामस्य परा निष्ठा प्रवर्तते ॥

different view, cf. V.N.S.V., pp.17-18.

Ibid, 61-62; for a

3. श्रुतो वृन्दक्रमे सर्वमुपादेयतया स्थितम् ।

Ibid, 59.

(Vyūthāna)¹ in Yogin's Samādhi has taken place, because the immanent character of Thought or Awareness does not suffer a change. In consequence thereof, all the Mudrās irrespective of their appellation as Karāṅkiṇī etc., partake of their nature as summum genus that permeates the entire category-kingdom right from earth upto Śiva. Similarly 'A', the great syllable, stands out as the most universal sound that expresses ~~the~~ everything that figures in cosmic totality.² It is in pursuance of this, that the Pañcapīṇḍas are interpreted in terms of the subtle progression of the life-principle (Sūkṣma prāṇa-krama).

5-(III-B). DANDA- AND MUNDA-KRAMA

It is thus Varna whose script (Lipi) comes out as inhabited by the ultimate consciousness through the two particular processes or techniques known as Danda Krama and Munda-krama³. Munda (lit., shaving) bears the imprint

1. स्तत्रमावाद् व्युत्थाने समाधिर्योगिना मदेव ।

श्रुकार्यानुष्ठानसमानप्रतिपत्तिः ।

M.P.(T).7.161.

2. M.P.(T).7.162-165.

3. पञ्चपिण्डस्वरूपस्य सूक्ष्मप्राणक्रमात्मानः ।

अस्यैव वर्णराजस्य लिपिस्थानमन्यथा ॥

आश्रित्य परमा सर्विन्मुण्डदण्डतया स्थिता । Ibid.7.171.

Apparently there seems a scribal mistake in सूक्ष्मप्राणक्रमात्मानः in the printed text. It should have been सूक्ष्मप्राणक्रमात्मनः ।

of Jñānasakti, whereas Daṇḍana (lit., taking a stick) that of Kriyāsakti, seeking their expression through the sense organs and motor organs respectively.¹ These methods are said to be so effective that, if one is able to take recourse to them even for a moment, the liberation within one's life-time would not remain a distant possibility. In the first instance, sometimes such an effort, out of its curiosity for getting at the outer object under the spell of the power of action, turns extrovert and appears to be deluded and lost in the world of variety. On the other hand on some different occasion, the same human effort, or the agency of consciousness, turns back from the objective multitude under the influence of the power of knowledge and gets finally reposed in the metempirical consciousness.² Similarly in the previous context, 'A' emerges as the script due to its procession under Daṇḍakrama, and reverts back to its ~~own~~ original nature as the universal self-brooding thought (Nāda), that is responsible for expressing the world in its most universal form, under Mundaḥkrama. Thus, Mundaḥkrama

1. मुण्डनं ज्ञानरूपेण दण्डनं च क्रियात्मना ।

मुण्डदण्डक्रमौ तेन मता ज्ञानक्रियात्मकौ ।

M.P.(T).7.175.

According to Maheśvarānanda this verse belongs to some Āgama, cf. M.M.P., p.182.

2. M.M.P., p.182.

is associated with the primal Pañcavāha, i.e., Vyomeśvarī etc., and represents the extrovert tendency towards the rise of the universe, whereas Daṇḍakrama is associated with Raudreśvarī and marks the inward procession of objectivity into pure subjectivity.¹

Thus a script bears the same relation to the alphabet as a physical frame bears to the indwelling spirit. It is, therefore, any body's guess that Mudrā serves as the physical body of Mantra or Pinḍanātha. And, since the latter is held identical with the subtle process of Prāṇa, the former also is flooded with the activity of Prāṇa owing to the immanence of the latter in the former. In accordance with the five Pinḍanāthas the Prāṇas, too, are deemed to be five. In sequel to this process of realising unity between Pinḍanāthas and Prāṇas (viz., Prāṇa, apāna, samāna, udāna and vyāna), the Yogins are led to the final repose

1. आद्यो व्योमेश्वरीस्यन्दरूपो विश्वोदयोन्मुखः ।

अन्यो रौद्रेश्वरीस्फुटरूपो विश्वविलापकः ॥ M.P.(T).7.177.

There is a slight disagreement as to the outcome of the two processes between the author of the Mahānaya-prakāśa and Maheśvarānanda. While the former achieves the external emergence through Muṇḍana and internal involution through Daṇḍana, the latter advocates just the reverse of it. Hence some discrepancy, as above, is bound to creep in.

resulting in the cosmic joy characterised by the transcendence over sequence.¹

If one recapitulates what has been said with regard to Varnakrama and its necessary accompaniments, the inevitable conclusion is that all the three Kramas, e.g., Dhāma, Varna and Cid are equally important; but, on point-scale of their comparative effectiveness they are rated as the gross, the subtle and the ultimate respectively. The notion of Pindanātha enjoys unique importance as solely responsible for bridging their mutual gap and thereby bringing out their true identity.² Curiously enough, such is the play of consciousness that the duality between significant and significans, which accounts for the successive procession of the life-principle, is also equally responsible for helping us ascend the realm of trans-succession commensurate with the principle of consciousness-effulgence.³

1. कस्यापि पिंडनाथस्य देहस्थानरूपिणी ।
व्याप्तिसारा स्थिता मुद्रा पंचप्राणाक्रियात्मिका ॥
सूक्ष्मप्राणाक्रमोत्पत्तिपिण्डनाथानुसन्धितः ।
महाप्रमावाज्जायन्ते योगिनामक्रमोदयाः ॥ M.P.(T).7.178-9.
2. परस्थूलक्रमौ प्रायो व्याप्तिसारी व्यवस्थितौ ।
सूक्ष्मक्रमप्रमावानामाकारौ योगिना मतः ॥
अतोऽत्र पिण्डनाथस्याप्युपयोगो व्यवस्थितः ।
धामवर्णचिदैकाग्र्यमस्याप्युभयवस्थितम् ॥ Ibid.7-181-2.
3. वाच्यवाचकविच्छेदमयप्राणाक्रमात्मना ।
क्रमोच्चारणेण चित्प्रकाशः प्रकाशते ॥ Ibid.7.184.

Unfortunately, this all is shrouded in a mystic diction which under the whims of time is far removed from our lay understanding and since the tradition is lost to us, the above interpretation seems to be a tentative one and requires further investigation.

5-(IV). SAMVIT-KRAMA

Samvit-krama marks a transition from the mystic tenets to the epistemic and metaphysical fundamentals of Vṛndacakra. Now, these siddhas turn out as the various cognitive notions and become symbolic of the processes that are inwrought with them. And if, for a while, one were to drop out the word Siddha from each phrase, their strange appearance will look much less formidable. Thus Jñāna is simple perception or apprehension (ālocana). In a sense it is pure sensation and amounts to what is generally regarded as indeterminate perception in other systems.¹ To borrow a description from Buddhist philosophy, this sensation grasps the Svalakṣṇa^a (a thing-in-itself)² and, hence is an

1. तत्र ज्ञानं नाम सामान्यात्मिका प्राथमिकी प्रथा, यामालोकेति

आवदाते ।

M.M.P., p. 96.

2. स्वलक्षणाविषयम् यदालोकाज्ञानम् तज्ज्ञानविद्वानां ज्ञानम् ।

M.P.(S), p. 102.

प्राग्विमर्श इह तन्मुखी प्रथा ज्ञानमर्थविधृता तनुस्तव ।

C.G.C. 3. 58.

undifferentiated pure experience containing no reference whatsoever to special categories coined by the discursive thought. Mantra is a further step toward grasping the object. It stands for determinate perception and, for the matter of that, all the determinate cognitive activities, and contains an explicit reference to the object as surrounded by its associations.¹ It entails, therefore, an element of certitude, a determination, in all our resulting judgments. "This is so, oh no, not that it is not so, but this is so"²—such conscious reasoning always marks our determinate experience. The moment determinate activity comes to rest, that is, when the object stands cognized by the subject, the unity of the object with the subject becomes inevitable.³ This phenomenon has been called Melāpa (meeting, union). Consequent upon this is the persistence of the self-imbibed object in the form of latent trace (Vāsanā) that accounts for the phenomenon of memory. This phase is designated as

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1. मन्त्रः पदार्थोदयसंस्मात्मा परामर्शः । M.M.P., p.96
 2. हृदिमिदं अनित्यं नानित्यं किञ्चित्त्वत्तु इति यः
परामर्शः स ख मन्त्रसिद्धानां मन्त्रः । M.P.(S), p.102
हृदिगेति तत् प्रथास्थिते यो विमर्श उदितोऽन्तरदातः ।
मन्त्र स्व तव वृन्दकङ्गा यन्मुखी भवति तावकी क्रिया ।
 3. वेद्यवेदक्षामरस्य मेलापसिद्धानां मेलापः । C.G.C., 3.59.
मौग्यमोक्तपरिधृनोल्लसन्नमलप्रमदनिर्मरौदया । M.P.(S), p.102
लोलितालिलदृष्णीकृत्स्ना युक्तिरम्ब तव विश्वमेलिनी ॥
C.G.C; 3.60.

'Sakta (lit., pertaining to Śakti).¹ In other words, the cognitive trinity of Pramātr, Pramāṇa and Prameya loses itself in the subjective consciousness. Ultimately even the residual content of consciousness completely vanishes; and, a principle of universal and pure subjectivity (figuratively, because then it cannot be called subjectivity as such) - beckons in its full effulgence with no reference to the residual trace.²

In the esoteric context all the Siddhas, simultaneously and ~~xxx~~ instantaneously, come to enjoy the transcendental repose by way of Jñānasiddhas, i.e., the accomplished in knowledge, attaining the summit of the divine knowledge; Mantra-Siddhas realizing the zenith of accomplishment of Mantra; Melāpasiddhas reaching out to the final extreme of the rest in subjective consciousness as a result of the union; Śaktasiddhas ascending the summit of pure individual subjectivity, through their gradual

1. तादृक् रूपस्य च वासनाशान्तिरूपः शाक्तः । M.M.P., p.96.

मातृमानमेयानां विभागो यत्र विद्वद्वाग्मिन् गलति तदासाधनरूपः शाक्तग्रामः ।

M.P.(S), p.102.

शक्तिमात्रमपनीतवासनं निर्विकल्पमधिरुह्य चित्त्विष्णु ।

सामरस्यैकतशाश्वतोदया त्वं हि शक्तिरधितिष्ठेसीश्वरे ॥ C.G.C.3.61.

2. क्लीनसर्ववासनोपलेपस्य चास्य स्वात्मसंविन्मात्रापाारिशेष्यं
शाम्भव इति ।

M.M.P., p.96; also see C.G.C.3.62, M.P.(S), pp.102-103.

recourse to the limited bases; and Sāmbhavasiddhas touching the supreme level which Alamgrāsa causally unfolds itself into.¹ Thus according to some, Sāṃvit-krama marks the return of the ultimate consciousness, i.e., Vāmeśvarī, as a trans-sequential principle² from its ephemeral ramifications.

5-(V). KALĀ-KRAMA

Kalā is the next point at issue. They are four, namely, Raudrī, Vāmā, Ambikā and Jyesthā and are affiliated serialwise with the first four Siddhas. The totality of these Kalās marked by their harmony is associated with Sāmbhavasiddhas.³ Some reference has already been made to them as Akāra-kalās under Varnakrama and Pañcavāha. However it would suffice to note that Raudrī functions as a stumbling block in the path of spiritual redemption; Vāmā as emitting the world of distinction populated by the categories of different and unique dispositions; Ambikā as the Godly

1. M.P.(S), p.103.

2. सवित्रमस्तु श्रीवामेश्या ऋमेण प्रत्यावृत्त्या

ज्ञानं सर्वोलापविमूर्धिरूपं स्वबोधविवशान्तिविमर्शमन्त्रः ।

मैलापसिद्धाः स्वविमर्शश्च शक्तिं महासिद्धिं शक्तिं सप्त ॥

इति सिद्धयोगिनीसंप्रदाययुक्त्युपदेशः ।

V.Bh.V., p.69.

3. ज्ञानदोषधितिषु रौद्रदीधितेर्मन्त्रदीधितिषु वामतयोदितम् ।

योगदीधितिषु जम्भतेऽम्बिका ज्येष्ठयेवमथ शक्तिदीधितिः ।

देव्येधेदितक्लात्तुष्टया शम्भुदीधितिषु दीप्यते स्वरः ॥

potency leaning towards the realization of harmony because of the sterile sense of duality at this stage, and Jyesthā as the absolutic power redeeming the fettered individuality by unveiling its essential being.¹

5-(VI). BHĀVA-KRAMA

In point of importance Bhāva-krama comes next to Samvit Krama. It appears that the word Bhāva, traced to the root Bhū (to be or to become), stands for Bhavana (the process of becoming). Bhāvakrama is, therefore, directed to unveil the fundamental character of, and inner progression involved in, this process. To come to terms with the problem, the Godly resplendence is taken to be but an experience of bliss, the supernal joy, oozing from the inner freedom which is indeterminate and absolutely unruffled. The powers that enter into this domain belong to Sambhavasiddhas. When the selfsame principle of Absolutic freedom, that is, Ānanda Śakti experiences the slightest stir, i.e., a propensity toward self-enlargement, the

1. रौद्री--मोदास्य स्वात्मविकासात्मकस्य मार्गनिरौधिनी अतस्व घोरा रौद्रीति ।

वामा--शिवादिधरण्यन्ताशेषाविश्ववैचित्र्यरूपस्वरूपाद् भिन्नभासनात्म-
वमनकारिणी शक्तिः ।

अम्बा--अप्रकृतमेवा समरसाद्वैतप्रथोन्मुखी परमेश्वरशक्तिरम्बाख्या ।

ज्येष्ठा--द्वैतदावप्लु (प्लु?) स्य पशोः स्वरूपविकासामृतविन्दुसिक्ती
शक्तिरिति ।

Saivaśṭaka-Kośa (MS), item no. 79.

Śaktasiddhas come to bear the brunt of it. When this tendency towards actualization becomes more accute and the stir turns into a ripple, the Melāpa emerges. When the activity at self-concretion comes into prominence, Mantra comes into being. The subsequent ruffling and dashing against the shore of waters, associated with the hightide at the time of moon-rise, finds its correspondence in Jñānasiddhas. And if one puts the clock right, Jñānasiddhas symbolize the objective element, Mantrasiddhas the means of knowledge, Melāpasiddhas the empirical subject, Śaktasiddhas the pure subject, and Sambhavasiddhas the Paramasīva--beaming with perfect awareness and freedom.¹

5-(VII). PATA-KRAMA

Patakramā (lit., order of descent) denotes the basic identity between Pañcavāha and the Pañcasiddhas, e.g., Śambhava, etc. Since the Vāmesvarī etc., descende in the form of Śambhavasiddhas etc., the very process is termed as the Descent (Pāta). The whole approach of Pāta is marked by a unity of purpose, that is, to unearth the basic and indwelling affinity between Vṛndacakra and

1. M.M.P., pp.96-97.

Pañcavāha.¹ The process of seeking unity is not exclusively confined to Vr̥nda Cakra. This may extend upto the Godly functionalism and Pañcavāha. The Āgamas bear ample testimony to it.²

1. अथ शाम्भव्यादीनां वामेश्यादितादात्म्ययोक्तकः शाम्भवसिद्धासु वामेश्याः पात इत्यादिक्रमेण पञ्चवाह्वन्दचक्रयोरैकात्म्यानुसंधानं पात इति पातप्रकारः।

M.M.P., p.97. According to Maheśvarānanda the equation would take the following form :-

Vāmeśvari - Sāmbhavasiddhas, Khecari - Saktasiddhas, Dikcari - Melāpasiddhas, Gocari - Mantrasiddhas, Bhūcari - Jñānasiddhas.

But according to 'Sivopādhyāya Pañcavāha would come in the order of Vāmeśi, Khecari, Samharini and Raudri with no change in the order of Siddhas (vide V.Bh.V.p.68). The C.G.C. places them in the order, e.g., Vāme, Khe., Bhū., Dik. and Go., as is evident from the verse quoted below:

शंभुधाम्नि पतिताम्बरेश्वरि शक्तिधामनि ततोऽनु खेचरि ।
 भूचरी त्वमनुयोगधाम्न्यतो दिक्चरी तदनुमंत्रधामनि ॥
 पञ्चमो षट्ति पातकः क्रमादियुष्मि स्फुरसि रौद्रवैभवाव ।
 ज्ञानधाम्नि निखिलेशि गोचरी न क्रमस्तव निराश्रये पदे ॥
 ज्ञानतः प्रभृति पञ्चमं शिवे यत्त्वमत्र परिचिन्नमस्तनुः ।
 पञ्चवाह्मयशक्तिगर्भिणी माससे प्रथमकेतवस्मरी ॥

C.G.C.3.70.

According to 'Sitikanṭha, who approves the order adopted by 'Sivopādhyāya, each specific equation constitutes a specific type of Pāta. There are, thus, five types of Pātakrama, if taken analytically. Vide M.P.(S), p.77.

2. स्वं सृष्ट्यादिक्रमेऽपि पातोऽनुसंधयः ।
 यथोक्तं क्रमसिद्धौ ... । यथा श्रीक्रमसद्भावे ।

M.M.P., p.97.

The basic difference that also explains the reason for dealing with Patakrama independently of Pañcavāha lies in the inner structures of the two. It is not that they belie their intrinsic identity, but that they highlight the two differing approaches. The Pañcavāhakrama as an approach owes its being to, and is intelligible with reference to the inner fabric of worship, whereas Patakrama is typically internal in character, has no reference to the worship, and is surcharged with and activated by the movement or manoeuvres of the absolutic dynamism in a mysterious way.¹ Here lies the real significance of Patakrama.

5.(VII-A). AN INCONGRUITY RECONCILED

Some modern scholars have pointed out a little discrepancy which is not easily noticed because of the sweeping identification of Vrṇḍacakra with Pañcavāha. These Siddhas (in ascending order) under Bhavakrama, as already noted, stand for five primary epistemic-cum-metaphysical categories, namely, the object, the cognitive relation or means, the limited subject, the pure subject and the universal Mind (Parā Saṁvid) respectively. And Pañcavāha is

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1. पूर्व * पूजनप्रतिष्ठितः पञ्चवाङ्मूर्ति वितत्य चर्चितः, पातक्रमस्तु आन्तरः
पूजनवर्जितः शक्तिचारुर्वा रूपो रहस्यमृत हृदानीं प्रतिपाद्यते ।

M.P.(S), p.75, Cf. pp.76-77 for further details.

represented to be made up of the object, the external senses, the internal senses, the individual subject and the universal subject (Cit). The precise discrepancy seems to creep in at this point. Because among Siddhas, under Bhāvākrama, the distinction between internal and external senses is ignored and the subject is represented to be of three types instead of two, which should not have been the case in view of the close identity with the five Vāhas. However, no answer could be suggested to this seeming incongruity at that time.¹

The point deserves a careful attention of one interested in Tantric studies. First of all one should remember that the issue has been raised with reference to its treatment in the Mahārathamāñjarī. Secondly, the first of the three varieties admitted of the subject (i.e., the limited subject) and symbolized by Melāpasiddhas, is nothing but of the nature of Antahkarana (inner senses). In fact, the two types of subjectivity, e.g., the limited and universal, were quite enough so as to account for the metaphysical and physical orders; but, a further subdivision of limited subject into pure and finite, both different from the Universal, leads one to understand that the finite subject (under this subdivision) stands out as the subject

1. Abhi., p. 529.

or the subjective consciousness defined by the Antahkarana,¹ particularly by the Ego (Ahaṁkāra, supermost of the internal senses). The various equations concerning Śakta and Sambhava Siddhas, within the confines of Vṛndacakra, go to indicate their main difference as lying in their character as individuality and universality respectively. It contains enough suggestion to the effect that Śaktasiddhas, though Śuddha Pramātr̥s (pure subjects), are individuals as yet and have not attained the universal magnitude. In a sense, they are bound by the subtle bondage (i.e., Āvaraṇa), otherwise it would be well-nigh difficult to designate them as "subjects". Hence descending only by a point, the Melāpas which are represented as limited subjects are obliged to entertain a compulsory reference to Antahkarana. It is therefore not of much consequence, if they are regarded as Antahkarana as such under Pāñcavāha owing to a slight transference in meaning. In the context of Siddhas, they are represented as limited pramātr̥s (as distinct from the pure individuals) in stead of Antahkarana, only to bring out the emphasis on their role as subjects. It is in this context that the equation between Dīkṣarī with Melāpa would be found very suggestive.

1. It is perhaps also the implication of the Universal subject being called as the Universal Mind.

are of the nature of sensory activity, internal and external both. In each phase it is twelve-fold and, therefore, accounts for a total of twentyfour aspects in all to be subsumed under the category of Mantrasiddhas. The cognitive and motor organs, ten in all, together with Manas and Ahaṁkāra¹ account for a total of twelve. They act in two ways. While extrovert, they are occupied with the grasp of external objectivity; and while introvert, they recline on subjective consciousness turning away from objectivity².

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1. Dr. Pandey includes Ahaṁkāra in twelve. Here the word द्वादश in the sentence, viz., सर्वनिष्कृतमहत्कारमुपादाय द्वादश उपलभ्यते ।

(M.M.P., p.97) is taken to stand for the twelve senses, a phrase which Krama authors frequently use to denote the inclusion of Buddhi and Manas among senses. Ahaṁkāra as an all-pervading principle for its being the inevitable subjective frame of reference is ipso facto there. Hence even including Ahaṁkāra these senses are said to account for twelve only, because as an enlivening factor it does not merit a separate mention. However, the above treatment follows Dr. Pandey (cf. Abhi.p.529).

2. तेषां च कदाचिदात्मस्वरूपादवरुह्य विषयावगाहनैचित्र्या-
दन्यदा विषयेभ्यः प्रत्यावृत्य स्वात्मविक्रान्तिमात्रव्यावृत्तत्वाच्च प्रकारद्वयो-
पपत्त्या द्वेविध्यमस्ति । तन्निबन्धनश्च तद्भाषनारूपाणां तमासां चतुर्विंशतितत्त्वो-
त्पत्तिः ।

5-(VIII). ANIKETA-KRAMA

Finally one comes to another important approach, i.e., Aniketakrama, to Vṛndacakra. The Aniketa (lit., houseless, vagrant, having no fixed abode) is, but, Bhāvakrama in its inverted order with relation to Jñānasiddhas etc. Once the determinacy that defines objects etc.,¹ is shed off, what remains in the knowledge of Jñānasiddhas etc., is its nature as pure awareness. Aniketakrama, having been described in terms of inversion of Bhāvakrama, implies that while there is progression in the latter from 'Sāmbhavasiddhas to Jñānasiddhas, there is regression in the former from Jñānasiddhas to the 'Sāmbhavasiddhas. This, of course, bears upon the processes involved as well.

Under Jñānasiddhas sixteen evolutes² including eleven senses and five gross elements are subsumed. Jñānasiddhas, therefore, represent technically "Meyasamskāra-cakra" (cycle of the residual traces of the objects) which is responsible for the objective enjoyment.³ Mantrasiddhas

1. अनिकेतो नाम ज्ञानसिद्धादीनां भावकमप्राप्तिलोभ्यात् तत्तत्प्रमेयत्वादि-
विकल्पविद्धाभिव्युदासने परमप्रतिष्ठाभूमिप्राप्तिपारिशेष्यपरामर्शं
इत्यष्टधा विभागः ।

M.M.P., p.97.

2. Vikāras, that have been expounded by Sāṃkhya and dealt with required modifications by M.M., P22-25.

3. M.P.(T), 7.105.

These represent the phenomenon of *Maṇa-Saṃskāra-Cakra* (cycle of the residual traces of the means of knowledge) which is marked by its essential character as *Kāla* or succession. The introvert and extrovert manoeuvres consist in its determinate procession and indeterminate recession.¹ *Melāpakasiddhas* are identified with the subject. The essential nature of the subject is that it gets the object revealed through the means of knowledge. Therefore, in course of subjective activity, the function of the means of knowledge gains upperhand. Because of this the twelve senses are subsumed under *Melāpasiddhas*. *Melāpasiddhas*, therefore, stand for the immersion of the determinate thought-construction ~~into~~ into the indeterminate Thought; and, thereby lead to the alleviation of the element of sequence (*Kālagrāsa*), so inextricably woven into the very texture of the empirical thought.² Hence what subsists is neither the gross objectivity nor the empirical thought-construction, but a state of *Śakti* which, though related with subtle undifferentiated objectivity and internal psychic apparatus, is not externally manifest and ~~which~~ even aims at dragging these out forcibly.^{3 4} *Śakti* is necessarily of the nature of *Vāsanā* (latent impressions). *Śakti*, as a matter of fact, is eightfold owing

1. M.P.(T).7.108-9.

2. Ibid. 7.111.

3. Ibid. 7.112-3.

to its association with Puryaṣṭaka (i.e., Liṅga, Śarīra, Śavedya Suṣupta, or else unconscious mind in Freudian psycho-analysis). This lends an eightfold character to Śāktasiddhas, too. Śāmbhavasiddhas are the integral and undifferentiated aspects of the Absolute which is free from any inclination and reference whatsoever even to the universal objectivity. Esoterically they are designated as Ambā, Jyeṣṭhā, Vāmā, and Raudrī and number four.

The surviving element of the subtle succession present unmanifestly in the Śāktasiddhas, now stands pierced through. And, no scope for the volitional impulse of subjectivity is left to further the cause of subtle succession. Thus this symbolizes a state of perfect ubiquity and complete loss of extrovert proclivity with total disregard for its form howsoever minute it be.¹

Towards the end of Vṛnda Cakra, the aspirant is called upon to adore and venerate the traditional line of the spiritual preceptors.² Because it is they whose favour has been instrumental to the realization of the true nature

1. M.P.(T).7.114-115.

2. श्री वन्द्यमस्यान्ते पूज्यते गुरुवन्ततिः ।
आत्मारूपपरिज्ञाने परानुग्रहादिणी ॥

of the self. This worship consists in realizing the indeterminate quintessence of Reality through recourse to the cycles, such as *Sṛṣṭi* etc. To say that *Pāṇcavāha* is a *Pūjanakrama* means that it makes one unite with the principle of harmony and immediacy by sublimating the very core of worship. Thus the traditional line of teachers, for instance, *Khagendra* etc., the lords of ages (*Yuganāthas*), is viewed essentially as one with the five-flows.¹ In this way, *Vyomesvari* emerges as *Khagendra*, *Khecari* as *Kūrmanātha*, *Saṃhara-bhakṣiṇī* as *Mesaṇātha* and *Raudraraudresvari* as *Macchanda*, the last one being a historical name. The preceptorial traditions vary with different authors, and an occasion to discuss them in the historical portion has been utilized. The question, why the worship of presiding divinities and teachers is so vehemently advocated, is perhaps best answered by the fact that *Pīṭha*, which gives the over-all context, being insentient is devoid of inherent spontaneity. Whereas, the deities or teachers presiding over the *Pīṭha* ever bubble with a radiance typical of their having realized their essential nature of self-spontaneity of the thought.²

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1. इति सर्वोपतस्तत्त्वं पञ्चवाक्क्रमस्य यत् ।
तन्निर्विकल्पतारूपवृष्ट्यात्मा पूजनोदयः ॥
युगनाथप्रज्ञादेन सर्वदास्य स्थितिर्यतः ।
ऋतस्तदात्मकत्वेन स्थित्यात्मा पूजनक्रमः ॥ M.P.(T).8.11-12.-
 2. अथैव पीठस्य तत्प्रतिष्ठाप्याया देवतायाश्च भेदः-- यदन्योन्यमाधाराधेयमा-
वे पि प्रथमस्य स्वतः स्फुरत्ताराहित्यम् अन्यस्याश्च स्वतः स्फुरत्स्वभावतया
नित्यमौज्ज्वल्योत्कर्ष इति ।

6. CONCLUDING REMARKS: SUB-STRUCTURE OF VRINDA CAKRA

Now, the attention may be drawn to certain observations made by the author of the Mahānaya-prakāśa, with regard to basic theme of Vrindacakra. He devotes about seventy verses (from 7.24 to 7.94) exploring and looking into what he himself terms as "the substructure of Vrindakrama" (Vrindakramasya Samsthānam). Here he discusses the underlying theme that bears upon all the aspects of Vrindacakra, and also, how the same is deduced from Mūrticakra which it succeeds; in other words, what is the nexus between the two. For him both form one composite question and not two separate ones. In this connection he also dwells on the Krama conception of salvation which is, in fact, the presupposition of entire philosophic activity, which here has been subjected to scrutiny under Śaktopāya.

His treatment of the problem anticipates the transcendental argument of Kant. He holds that the externality cannot be disproved, since the same figures in our experience. The phenomena of rise, persistence and disappearance with reference to the objective content of our experience are not alien, nor opposed, to our experience. The true appreciation of this aspect of our experiential existence led the philosophic genius of the system to conceive of the various cycles, true to their respective names, that could reveal the inner, basic and fundamental unity and harmony of their underlying principle. The phenomena of appearance,

substance etc., are projected in succession on the analogy of the buckets that are attached to a waterwheel in order to fetch water from the well (आरुढुष्टीपन्न्याय, 7.16). In this process while some of the buckets filled with water go up, some are emptied of their contents, while others go down quite empty. This brings out the successive character of these phenomena. But these cycles are a sort of superstructure based on the fundamental continuity. This fact becomes absolutely clear, when we mark out the I-experience stringed through all our experiences. When determinacy is cast off, the I-experience still subsists as giving us a state of pure indeterminacy. Therefore, one proceeds from the empirical towards the metempirical. The composition of Vrindacakra is strictly motivated by this urge¹. An unflinching concentration on self-discovery through the thick of the logically constructed multitude, so indispensably interknitted with our experience, calls for a thorough withdrawal of these apparent modes of becoming. Thus the discovery of the self synchronizes with that of the structure of the universe. The employment of the technique of Hathapaka is most salutary in this behalf. This superstructure designated as universe is the

1. कृष्णाष्टिमरीचीनां संस्थानम् हृदयंगमम् ।

प्रत्यक्षा(नुम)वात् सर्वं स्वात्मा भवति योगिनाम् ॥

the net result of self-contraction on withering of which the truth dawns. Ahaṁkāra, in Mūrticakra, that serves as subjective frame of reference is the empirical counterpart of the trans-empirical self-centric essence (Paramāhaṁkāra). The Ahaṁkāra, in fact, constitutes the inbeing of the empirical subject.¹ The entire activity of the senses and the procession of outcoming psychoses contain the latent objective traces. The element of determinacy is a necessary consequence of the objective reference. Now, when the self-contraction is discerned in its true perspective, the earst-while carriers of the objectivity, on its being revealed in its true form, turn out to be the vehicles of the pure subjectivity. This is what is generally meant by the act of withdrawal or involution. The sixtyfour aspects of Vṛndacakra represent, by their very nature, the various experiences (Pratītyaḥ) which entertain an unmistakable reference to the latent impressions of the objectivity, and to the subjective consciousness that retains them. These sixtyfour forms or phases of experience build up a ladder ascending which one reaches their terminus.² It is from this point of view that the number of sixty-five aspects is accounted for by

1. मूर्तिके ह्यहंकारः प्रमात्रात्मा य उच्यते ॥

स्वात्मसंकोचसंसारपूर्व 'स' दृष्टपाक्षः ।

भावसंस्काररूपस्य रश्मिवृन्दस्य सर्वतः ॥

M.P.(T).7.42-3.

2. पूर्व 'या' सैयसंस्कारभिरुपि प्रतीतयः ।

सोपानक्रमरूपेण चतुष्पाटिर्निरूपितः ॥

Ibid, 7.102.

the five phases (i.e., creation etc.) of each of the twelve senses along with the that of the thirteenth Ego. Just as these senses invariably fall back upon Ego as their frame of subjective reference, and culminate their; similarly, in the wider context, the ultimate terminal point spoken of as The Rest, furnishes the absolutely subjective foundation of all these stages. The sixtyfour stages, though symbolizing the extrovert activity of the psychic apparatus in catching hold of every object, also reveal the basic identity of that object introvertly.¹ Thus each perception is an act of introspection and Vṛnda Cakra gives a systematic expression to it by consolidating all the approaches -epistemic, logical, mystic and spiritual, for getting at the quintessence of the entire content of our experience.²

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1. उदयादिमयोऽल्लासद्वादशात्मरीचयः ।

तन्मयोऽल्लासपरमाह्णारानुगमूर्त्यः ॥

प्रतिभावं प्रवर्तन्ते हृष्टप्रसन्नलम्पटः ।

भावानुभवभूमौ हि स्तिमितिव्युन्तरात्मनि ॥

सर्वोन्मयरीचीनां क्वं युगपदुल्लसेद ।

M.P.(T) 7.72-74.

2. ततो विरवस्य संस्थानमाम्लात् प्रतिपादितम् ।

Ibid. 7.94.

क्वसंस्थानमेतस्य निजक्वक्रमान्तरे ।

निर्विभज्य स्वकं रूपं हृष्टपाकक्रियात्मकम् ॥

Ibid. 7.55.

CHAPTER SIX

DYNAMIC ABSOLUTISM AS COGNITIVE TRINITY

(An esoteric-cum-epistemic analysis of the three aspects of the cognitive process, namely, Pramāṇa, Prameya and Pramātā symbolised by Netra-tritaya comprising Prakāśa, Ānanda and Mūrti Cakras. A study into the additional significance of Pañcavāha.)

(729-744)

[Context: A corollary to Pañcavāha (729) - The precise serial order of the Cakras: Two points of view (733) - Prakāśa Cakra (734) - Ānanda Cakra (737) - Mūrti Cakra (739) - Bearings of these cycles on the system(743).]

1. CONTEXT : A COROLLARY TO PAÑCAVĀHA

Maheśvarānanda, along with a host of other authors, in his erudite discussion on Pañcavāha has made every effort to drive home the fact that the dimensions of Pañcavāha outreach those of any other concept in the system. Right across mystic jargon and esoteric fanfare one always finds a true idealistic system of philosophy bustling in the Krama system. It is this aspect which the present enquiry is concerned with.

The concept of Pañcavāha, despite the doctrinal differences in the system, is the most comprehensive one accounting for the entire panorama we survey and feel one with. Now, as a sequel to his rating of Pañcavāha, Vṛndacakra and Pīṭhaniketana as the transcendent, the subtle and the gross, he introduces a triad of cycles, namely Prakāśa (Effulgence), Ānanda (Bliss) and Mūrti (Subjecthood) representing the cognitive instrument, the object and the subject respectively. He suggests that these are meant for getting at the true significance of the triplicity of Pañcavāha etc.¹, which furnish the moulds where one's own

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1. इत्थं स्वदेहमेव पीठनिकेतनतया स्थूलं सूक्ष्मं सूक्ष्मं पञ्चाहस्वभावतया परं च पीठतया पर्यालोच्य, तस्य च त्रिविध्यस्य प्रमातृप्रमाणप्रमेयतुल्यतामूर्ति-प्रकाशनन्दचक्रैः परामुश्य ।

mortal frame is enjoined to be spiritually harnessed in the form of a Pīṭha at different levels.

And, as such, they are prescriptive in the sense that they offer a threefold mode for adoring the quinary (Pañcadhā) flow of the Godly consciousness.¹ The triplicity of the mode consists in taking them as symbols of the subjective, the objective and the relational consciousness. Thus the entire character of the three cycles comes to be epistemic in essence. They have a special kinship with the gross form of worship which is inwrought in Pīṭhaniketana, for the simple reason that they build on epistemic processes which demand a reference to the role played by our organism.² So, in a prefatory note to the treatment of 'Śrī-cakra, i.e., Pīṭha, it is said that the domain of the initial stage of self-identification with Pīṭha ranges from Pīṭhaniketana to the ocular triad (Netra-tritaya), i.e., the three cycles, at issue.³ From it ensues the most cardinal conclusion that

1. अथैवं पंचधावस्तः परमेश्वरस्य प्रमातृप्रमाणाप्रमेयतया त्रैविध्यतोपास्तिप्रकारं सूचयन् ।

M.M.P., p.90.

2. स्वं स्थूलं देहं पीठतयोपास्य उपपाद्य । Ibid., p.92.

3. अथ श्रीचक्रं क्रमेण उन्मुद्गयिष्यन्नादौ पीठनिकेतनादि नेत्राक्षयान्तं विभागद्वारा पर्यालोचयति ।

Ibid., p.93.

मानमेयमितिनैकदाणाः सोमसूर्यदक्षतास्त्रिधामगाः ।

C.G.C., 2.37.

these, that is, Prakāśa cakra etc., and Pañcavāha are mutually convertible notions.¹ The krama scholar is never tired of repeating this fact, whenever he gets an opportunity to do so.² The concordance or agreement between the two is achieved by drawing many a parallel between particular vahas and these cycles. For instance, Maheśvarānanda identifies Khēcārī with Mūrti, because both of them symbolize the subject; represents Prakāśa (i.e., the embodiment of cognitive relation) as an outcome of collation or conjunction between Dikcārī and Gocārī, because the latter two signify inner and outer senses; and, equates Ānanda with Bhūcārī owing to their commensurability with the object. Hence in the occult terminology of the system they are baptized as Fire (Vahni), Sun (Arka) and Moon (Soma) respectively.³ But differs the Cid-gagana-candrikā. For it, Mūrti ~~coincides~~ coincides with Dikcārī.⁴ Bhūcārī, of course, bears the palm of Ānanda Cakra.⁵ The text is silent on the corresponding ^{concept} of Prakāśa; but by implication, it stands coeval

1. स्तानि च मूर्तिं प्रकाशानन्दचक्राणि वामेश्यादिशक्तिपञ्चात्मकान्येव ।

M.M.P., p.91.

2.(a) स्वप्रकाशात्मकानन्दमूर्तिवृन्दचक्रमात्मकः ।

चक्रपञ्चविष्कारो व्योमेश्यादिमयः स्थितः ॥

M.P.(T) .3.126.

(b) मंगले त्वमसि वाक्वत्स्ये परा स्फुरति मूर्तिमण्डपे ।

सा प्रकाशसुखवृन्दचक्रा नादविन्दुलिपिमूर्तिरिज्यते ॥

C.G.C.2.52.

3. M.M.P., pp.91-92.

4. मूर्तिचक्रमधिरुह्य दिक्चरी त्वं परां विशसि वाचमदया ।

C.G.C.3.38.

5. आनन्दचक्रविमवासि भूचरी ।

Ibid., 3.36.

with Khecari, though nothing can be said positively in the absence of any explicitly pronounced position.¹

The author of the Mahānaya-Prakāśa agrees with Maheśvarānanda in identifying Bhucari with Ānanda,² but disagrees with him in equating Khecari with Prakāśa.³ In this respect he leans more towards the Cidgagana-Candrikā's. In his view Mūrti has its counterpart in Saṁhāra-bhakti⁴, the exact parallel of which is difficult to find in Maheśvarānanda. In spite of their scholastic approaches regarding the exact correspondence between Pañcavāha and cycles such as Mūrti etc., they budge not an inch from the

1. As pointed out earlier the order of Pañcavāha differs from author to author. Hence the exact definitions offered by each of them are not necessarily the same. Their precise bearing on the present equations, while considered from that point of view, have not been worked out and are left for future investigation.

2. विच्छक्तिभूतायामिच्छात्मन्युदितो भुवि ।

वरन्त्या स्व विष्कारो भूमयः षोडशत्मकः ॥

M.P.(T).5.12.

3. ऋतः स्पन्दप्रधानत्वाद् रवे निरावरणात्मनि ।

वरन्त्या स्व विष्कारः सैवर्षा द्वादशत्मना ॥

Ibid.4.11.

4. प्रत्यावृत्त्या वितन्वत्याः संहारस्यापि मदाणम् ।

देव्याः संहारमदिण्याः स्फार एष सुगन्तः ॥

Ibid.6.28.

basic canon that Pañcavāha is antecedent to all the three cycles under reference. It is through them that the innate harmony of Pañcavāha tends towards the external emergence.¹

2. THE PRECISE SERIAL ORDER OF THE CAKRAS: TWO POINTS OF VIEW

As usual, one does not find unanimity even with regard to the precise order of these cakras. In other words, what should be the logical order in which these may be arranged? There are two views on this account. One view, taking it as an instance of epistemic symbolism, holds the order of Mūrti, Prakāśa and Ānanda ~~and Ānanda~~ to be the only rational order, because, the demands of the process of knowing can adequately be met only by assigning ^{to} the subject, the relation and the object their proper places.² The other school, on the contrary, views the entire symbolism as an embodiment of cosmic process, hence the order of creation, sustenance and withdrawal takes precedence over the previous one.³ Thus, the only rational arrangement is one that

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1. पञ्चवाहे प्रथमे वामेशी चक्रे सर्वे वर्णविबुधामकृमा अविभागेन मयूराण्डरसवत्
पिण्डिताः स्थिताः ततः प्रकाशनन्दमूर्तिक्रमेण किञ्चिद्वक्तव्य उन्मीलितः ॥
M.P.(S), p.80
 2. स्तानि च मूर्तिप्रकाशनन्दचक्राणि । M.M.P., p.91.
 3. अवतारानन्तरं च स्थितिराप्यायः, अवतीर्णो हि स्थितिमाननन्तरं
कार्यदमवति, क्रियाहि तृतीयकल्यानिदिप्ता संहाररूपा बह्विध्याप्त्या
मूर्तिचक्रगता स्वयं पर्यवस्यति, इति -- सृष्टिरूपं प्रथमतः प्रकाशचक्रमेव
भवितुमर्हति । M.P.(S), pp.83-84.

arrays Prakāśa, Ānanda, and Mūrti in a serial. Maheśvarānanda favours the former viewpoint while Śitikanṭha takes lead in pledging allegiance to the latter one, joined by the authors of the Mahānaya-Prakāśa and Cidgagana-Candrika¹. But he does not play much upon these differences, instead, he pacifies them with his trite explanation that they owe themselves to the divergent traditional dogmas.²

In fact, both the arrangements seem logical, because these two viewpoints reflect two altogether diverse approaches to the problem of reality. One is epistemic, the other is modal or functional. It will now be in the fitness of things to take up these one by one. Let us begin with Prakāśa-Cakra in keeping with the majority opinion.

3. PRAKĀŚA-CAKRA

The right eye of Śiva and, for that reason, of an individual is the emblem of the Prakāśa Cakra. It is designated as Prakāśa because of its object-revealing character and is treated on a par with the means of knowledge.³ The twelve crests or powers are said to constitute

1. M.P.(S), pp.83-84.

2. इत्थं पूजाक्रमेण पारम्पर्येण श्रुतं नवानाः सर्वे मुखसंप्रदायाः कथा व्यवस्थाप्यमानास्तथा तथा प्रतिष्ठा लभन्ते । Ibid, p.84.

3. तत्र ददिष्टानेनैत्रं प्रकाशकम् । प्रकाश्यते नैनेति प्रमेयज्ञातमिति व्युत्पत्त्या प्रमाणात् । M.M.P., p.91.

प्रकाशमात्राधान्याद् अन्वर्थं नामतः स्थितम् । M.M.(T).5.6.

the cakra. These powers include five sensory and five motor organs plus mind (manas) and intellect as their common loci.¹ Though the ego as the subjective frame of reference is indispensable for any perceptual or cognitive activity, it is not enumerated as such owing to its conspicuity by permeating everything in question.² The Prakāśa Cakra represents the Jñāna aspect of the Ultimate according to some,³ and the consort of Jñāna and Kriyā, according to others.⁴ The twelve-fold means of knowledge is identical with the twelve-fold rise of the principle of succession known as Kāla to an eye of ignorance. But, to an eye of wisdom, when the objects stand revealed in their real form, the Kālakrama recedes into nullity.⁵ The revelation of an object distinguishes it from the unrevealed mass. It is why, at the time of revelation the object is thought to be created anew.⁶ Owing to the close affinity of functions Prakāśa,

1. M.P.(T).4.2-4; M.M.P.,p.91.

2. प्रमाणदृष्टिर्वर्मलम्पटासु मरीचिषु ।

बहिर्मुखात्स्वहकारो निलीनोऽत्र व्यस्थितः ॥

M.P.(T).4.10.

3. M.M.P.,p.92.

4. स्वप्रकाशकरान्तस्थस्कृटज्ञानक्रियात्मकः ॥

प्रमाणात्मा द्वादशधा ततोऽपि प्रतिपादितः ।

M.P.(T).7-5; also
see 4.13.

5. अत्र दत्तावधानानां देशकालक्रियात्मनः ।

कालक्रमस्य सहसा ग्रासो भवति योगिनाम् ॥

Ibid.4.14.

6. प्रकाशवर्चिर्ज्ञाना दृष्टिरुच्यते ।

M.P.(S).,p.78.

that is, Pramāṇa, is dubbed as sun (Ravi) which revels and exults in Prakāśa Cakra. Since the moon depends upon the Sun for its being, she is also said to be characterised by spiritual ~~xx~~ ecstasy - the character of cause is lent to the effect. The analogy goes further to explain ~~xx~~ ~~xx~~ how the moon comes to be possessed of the sixteen aspects. The answer lies in the emulation of the moon having sixteen crests by Ānanda Cakra. We are now face to face with Ānanda-cakra. It is also identical with the state of sustenance belonging to the universal agency.¹ Now a pertinent question arises. How in an open rebellion to the traditional equations of creation with the moon, and sustenance with the sun the order has been reversed here. In reply, it is pointed out, this reversion does not militate against the traditional account which follows the order of emergence, i.e., Udayakrama, whereas this reversion takes its roots in the order of withdrawal, i.e., Vilāpana Krama. And once again a trite explanation banking upon the differences of opinion among the schoolmen² is put forward. Similarly, on the authority

1. एष्वेव प्रकाशनन्दमूर्तिचक्रेण सृष्टिस्थितिसंहारव्याप्तयः इत्थं सूचिता ।

M.P.(S)p,81.

2. उदयक्रमेणैव वृत्तान्तः, विलापनक्रमेण चान्यदपि दृश्यते ।

इति संप्रदायभेदेन व्याख्यानविशेषः स्थाने स्थाने दृश्यते ॥

Ibid.

of scriptures, the Sun is said to illumine even Fire with its light and hence is called Mūrti, the emblem of Fire that burns and, therefore, stands for the phenomenon of withdrawal of the two.¹

4. ANANDA-CAKRA

Ananda Cakra is symbolized by the left eye. The Ananda consists in all round manifestation of the objectivity which is invariably accompanied by 'this'-experience. This emergence is integral to the dynamism of the Self-absolute. It has sixteen powers which in fact coincide with the sixteen evolutes (Vikāra) expounded by Sāṃkhya and adopted by this system in their cosmogony.² These evolutes (here emergents) comprise mind (manas), five motor organs, five sensory organs and five elements like ether etc. The last, as a matter of necessity, implies all the five Tanmātras, e.g., Sound, Touch, etc., which are causal tattvas in contrast to the non-causal elements (Bhūtas). As felt-content they are stuff or matter; as causal, they are the subtle counterpart of and antecedent to the Bhūtas; and as affectively undifferentiated they are taken to be

1. M.P.(S), p.81.

2. तत्र कलः षोडश । वस्तुवृत्त्या तु ततः षोडशविकारस्वभावाः ।

pure joy.¹ Manas, by an extension of meaning, presupposes the enlargement of scope and thus stands for the triad of mind, ego and intellect.² Mahesvarananda suggests that this extension of meaning is a direct consequence of the Purānic³ influence. All these fall back upon the Godly spontaneity whose perfection consists in accomplishing the impossible. The making possible of the impossible, seemingly a paradox, on the part of the absolutic freedom, results in self-objectification without affecting the essential nature of the self as awareness, absolutely untouched by pollution or defilement whatsoever.⁴ The sense of perfection, a feeling of unrestricted capacity, necessarily leads to pure joy which tells on the very character of Ananda Cakra. Moreover, since the entire formal existence is wound up here, this epilogue of existence is marked by a process of

1. तन्मात्राभूतं च सर्वविदाश्चानतामयम् ।

पञ्चात्मकं यद्विषय(स्व) रूपमनुभूयते ॥

तत्र सर्वान्मरीचीनां बुद्धिकर्मैन्द्रियात्मनाम् ।

विषयाभोगनिर्ज्ञाननिर्विकल्पप्रतिष्ठिते ॥

M.P.(T).5.3-4

2. मनसा च बुद्ध्यस्कारद्वयोद्गीकारः ।

M.M.P., p.91.

3. Ibid.

4. ततोऽपि-दुष्टैश्वर्यपारिपूर्णचमत्कृतेः ।

आनन्दाख्यः षोडशधा प्रमेयात्मा निरूपितः ॥

M.P.(T).7.6.

regression popularly designated as the phenomenon of withdrawal. The anxiety for enjoying, i.e., sensing, the objective world on the part of our psychic and sensory apparatus recedes into the shade because an affective homogeneity, nay, harmony permeates inner feeling and mental world¹. This cakra reminds us of the Śodāśāra Cakra already dealt with. The special point about this Cakra is that it is most non-controversial of all the three Cakras and enjoys a sort of unanimity in its equation with Bhūcarī.

5. MŪRTI CAKRA

The next item of the present enquiry is Mūrti Cakra which claims a special place in the metaphysic of the system. Through Prakāśa Cakra the desire to consume the object is controlled; and, through Ānanda Cakra the way is paved for the homecoming of the subject, since the entire objective paraphernalia comes to rest herein. As has been observed on both the previous occasions, the Ego(ahamkāra) always remained conspicuous by its absence and laid its unseen hands on everything. But now, since through a process

1. अत्र विश्वस्वरूपस्य सर्वाकारं समापनात् ।

चर्चणात्मा संहारो नान्तरीयतयोदितः ॥

सामरस्यक्रियोद्रेकानिष्यन्नेऽन्तर्जगद्गमे ।

विषयामोग औत्सुक्यं मरीचीनां निवर्तते ॥

M.P.(T).5.10.11.

The author here slightly deviates from the known stand in identifying Ānanda with Samhara instead of Sthiti.

of retrogression the entire externality, whether in the form of objects or cognitive instruments, stands withdrawn; the only residue happens to be the Ego which naturally becomes tangible (Mūrta) and lets its presence be felt and not inferred.¹ The Ego or for that reason the empirical subject is the point of final retreat to which the object, i.e., the produce of volition and action, and the means of knowledge, i.e., the progeny of Kāla or the principle of activity, return. Volition and action both collaborate with each other by mutually lending a helping hand. Action leads to the rise of will and the latter accentuates the pace of the former. Thus in the absence of one, ~~the~~ other itself stands negated. By virtue of their being relative concepts they turn to be purely imaginary ones and proceed, in fact, from the subjective essence which is free from either. In course of the involution both of them lose (lit., are swallowed) in the subjective consciousness which is another name for the Absolute consciousness.² Thus the self-same principle of Egoity credited with divining

1. प्रत्यावृत्त्या स्वस्वरूपमेतन्मात्रतत्परः ।

प्रमादरूपोऽहंकारो मूर्तत्वेन समुत्पद्यतः ॥

M.P.(T), p.6.8.9.

2. अतः परस्मरापेक्षा कालकामौ न तात्त्विकौ ।

अकालकलिताद् रूपादकामाच्च समुत्पद्यतौ ॥

Ibid.6.17.

The myth of Śiva reducing Cupid to ashes is symbolic of absorbing and nullifying the empirical Kāla and Kāma, vide M.P.(T). 6.18.

the Kāla and Kāma (empirical action and will) is also accredited with withdrawing the same. The tangibility of egoity earns for it the name of Mūrti Cakra.¹ The word Mūrti conventionally stands for a form or a configuration of parts (ākṛti, आकृतिर्व्यवस्थानविशेषः). Hence the prime objective of Mūrti Cakra is to strike at the sense of duality caused by name and form (Nāma and Saṁsthāna)². Thus the whole show of our universe does not extend beyond nominal or formal existence. The only happy thing about it is that all our formal existence culminates in the subject which, as a presupposition of cognitive process, is beyond any shadow of doubt and hence is a priori. The Nāma and Rūpa of the philosophical terminology have been replaced by the esoteric phraseology of Dhāma and Varna.³

1. अक्षरस्य मूर्तत्वप्राधान्यान्मूर्तिर्वाञ्छितम् ।

चक्रं सप्तदशमयक्रममेलापसुन्दरम् ॥

M.P.(T).6.20.

2. नाम संस्थानयोर्मैदं प्रति चक्रं प्रवर्तते ।

इत्थं विश्वस्य संस्थानं प्रमात्रन्तं निरूपितम् ॥

Ibid.6.21,24.

3. यतो नामरूपमयं विश्वं, विश्वान्तः पाती पदार्थवार्थौ नामरूपमयं स्व,

नामरूपे धामवर्णौ पर्यायतामुपगच्छतः, सविदालम्बत्वेन विश्वं

सत्तां प्रतिलभते, विश्वान्तः पाती पदार्थवर्गः सर्वथा सविदालम्बः सव

सुस्थितो भवति । इति धामवर्णसंवित्प्रमान्तः पातिनः सर्वं भावा, इति

सिद्धम् ।

The genesis of the word is traced to swooning (Murchana) having a dual connotation. It may mean either infatuation or elevation. Both are responsible for helping it acquire the name of Mūrti.¹ The Mūrtitva comes into being when out of the two, e.g., internal I-ness and external thisness, one comes into prominence and the other recedes to subservience. In this way, when the element of subjectivity assumes prominence, the element of objectivity is featured as infatuated in the sense that it plays the second fiddle and vice-versa. Hence Mūrti is identical with the Godly self-spontaneity which is entrusted with performing the self-assigned job of subliming the subjective consciousness into the transcendental consciousness as well as reducing the pure consciousness to the level of insentient pieces of stone etc.

Mūrti-cakra as an eye, is assigned to the forehead. It is the Third Eye. Identical as it is with fire, it has ten crests (Kalās) and seven flames (Śikhās) owing to its two-fold division into internal and external types.² In fact,

1. मूर्त्तिनाम्नोद्भवस्य समुच्चयारूपादा मूर्त्तित्वम् ।

M.M.P., p.90.

2. यथाहु धूमार्चिरुष्मा ज्वलिनी ज्वालिनी विष्कृलिङ्गिनी ।

सुधीः सुरुपा कपिला हव्यकव्यवहे कलाः ॥

हिरण्या कनका रक्ता कृष्णा श्वेतं तु सुप्रभा ।

बहुरूपातिरिक्ता च सप्त जिह्वा हविर्भुजः ॥

M.M.P., p.90.

The first ten represent ten kalās while the last seven the seven Śikhās. Śitikantha, however, has a different account:

प्रभा मूर्तिः प्रकाशः च परिचिस्तापनी तथा । कराला लेलिहाना च ... ।

इति शिखासप्तकेन व्याप्तवक्त्रगतसप्तशिखामयिर्भुजं बाह्यादीदृशं च ।

M.P.(S), p.79.

these powers, that admit of typical epistemic explanations,¹ suggest that they constitute a variety of modes through which subjective consciousness outlets itself with the aid of psycho-physical cognitive apparatus in the form of inner-organ (antahkarana) and external senses. These powers are instrumental in relegating the subjective consciousness to a fettered existence associating the former to the objective affections and, at the same time, unfold the transcendental dimensions of the unfettered subjective existence by initiating the process of intrinsic self-enlargement and self-exaltation. Due to its accomplishing both the functions the Murticakra is reckoned as a hallmark of the system's metaphysics.

6. BEARINGS OF THESE CYCLES ON THE SYSTEM

As has already been noticed, these three cycles are an interplay of the quinary flow of the supreme consciousness. These cycles also constitute what in the religious-historical context of the system goes by the name of

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1. तावच्च पर्यालोच्यमाना धैतन्यं प्राधान्यमभिमानः कर्तृत्वमध्यवसायो
वक्त्रमादानं गमनमुत्सर्जनमानन्दित्वं ज्ञानं सकल्पनं श्रवणं स्पर्शनं
दर्शनमात्वादनाग्रापणं वेति प्रमादस्फुरणप्रकारास्तु
भवन्ति ।

Divyanga.¹ In the same way, the presentation of reality into triadic divisions of Śiva, Śakti and Nara or Śiva, Vidya and Svarūpa, is signified by Prakāśa, Ānanda and Mūrti Cakras respectively.² Similarly Mahēśvarānanda gives a long list of subsidiary equations³ which are not being considered for fear of irrelevance.

1. M.P.(S), p.80

2. Ibid, p.81.

3. M.M.P., p.92.

CHAPTER SEVEN

DYNAMIC ABSOLUTISM AS SPEECH

(An approach to the study of the Krama philosophy of Mantra and language with reference to the rise of the determinate idea and cosmic emanation. An analysis of the two schemes of speech as well as their rationale.)

(745-788)

[Context (745) - Vāk vis-a-vis Mantra (745) - Logic and the Śaiva Philosophy of language (747) - Logos in western philosophy (749) - Rationality and logicality of the Śaiva approach (751) - Comparative implications of such an approach: Mantra versus Vimarsā (752) - Mantra and its subsidiary aspects (755) - Vāk qua Vimarsā (757) - The advent of determinacy (760) - Cosmic event: A deduction from Reality vis-à-vis Śadadhva (762) - The stages of Vāk: The fivefold classification of Mahes'varānanda (767) - The rationale of fivefold scheme (771) - The general Krama view: Fourfold classification (773) - Kṣemarāja's differences from Mahes'varānanda (779) - Conclusion: a few problems suggested for further study (786).]

1. CONTEXT

In the context of "Dynamic Absolutism", it was proposed that the critical elucidation of the equation between pentadic Absolutic functionalism and five aspects of the Supreme Speech be taken up later. Now, it appears to be the ripe occasion for addressing a few lines to such an issue. The equation assumes additional importance in view of the Krama system's being coextensive with the 'Śaktopāya which is essentially mental in character and psychological in technique. It should, now, be understandable why the āgamic idea of Mantravīrya has made deep inroads into the system as one of its basic tenets.¹ The Mantravīrya or virility of a sacred syllable coincides with what is called the 'rise of the cycle of Awareness' (सर्विचक्रोदय)². A few aspects of the problem, at issue, have already been taken note of in the context of Śaktopāya and Vṛndacakra, and the remaining relevant aspects would form the subject-matter of the forthcoming paragraphs.

2. VĀK VIS-A-VIS MANTRA

The discovery of self-identity with the ultimate reality, that is, the experience of perfect I-ness, is what

1. सर्विचक्रोदयो मन्त्रवीर्यम् जप्यादि वास्तवम् ।

निष्पेधविधितुल्यत्वं शाक्तोपायेऽत्र वर्च्यते ॥

T.A.1.290.

2. T.A.V., III, p.229.

gives a tangible definition to Mantravīrya. Varadarāja, in the second chapter (Unmeṣa) of his Vārtika on the Siva-Sūtra, which is exclusively devoted to 'Sāktopāya', gives a lucid expression to it.¹ "Man" of "Mantra" comes from the first syllable of Manana or thinking and "tra" from Trāna or immunity from the bondage of the phenomenal world. By the combination of 'man' and 'tra' that is called Mantra² which calls forth the discovery of true self, and which runs parallel to the fundamental character of knowing (Vidyā or Vedana). It is this knowing of pure-self that defines, figuratively of course, the physical dimensions of the Absolute. Consequently, the Absolute is termed as the 'Mass of speech' (Sabdarāsi)³. The activity of Mantra constitutes the Absolutic being. Manana as instrumental to Trāna is purely a psychological process, 'reflection' or 'musing' being its nearest English counterpart. Thus the highest 'reflection' means the realization of one's quintessence

1. महाह्रदानुसन्धानान्मन्त्रवीर्यानुभवः ।

S.S.1.22.

महाह्रद इति प्रोक्ता शक्तिर्मगवती परा ।

ऋसन्धानमित्युक्तं तत्तत्तादात्म्यविमर्शनम् ॥

मन्त्रवीर्यमिति प्रोक्तं पूर्णाहन्ताविमर्शनम् ।

S.S.V.(V), 1.110-11

2. पूर्णाहन्तानुसंध्यात्मस्फूर्जन्मननधर्मता ।

Ibid., 2.6.

सत्सारदायकत्वाणधर्मता च निरुद्ध्यते ॥

3. विद्याशरीरसत्ता मन्त्ररहस्यम् ।

S.S., 2.3.

विद्येति परमाद्वैतसंप्रवेदनरूपिणी ।

शरीर यस्य भावान् शब्दराशिः स उच्यते ॥

S.S.V.(V), 2.11.

lying underneath the frame-work of one's phenomenal existence, and hence, is reckoned as 'citta' as well.¹

It is, therefore, in the fitness of things to assert that Mantra is a process of mental ideation which co-exists and co-extends with mind. The famous 'Īksna' of Indian metaphysics marks out an attempt to convey the same, i.e., the mental ideation, the infinite vision - not of the physical eye, but of the infinite and transcendental mind. Hence the 'I-experience' is not an experience of 'vacuum' but of a 'plenum' instinct with the highest and purest conceivable form of self-existence and self-transcendence.

3. LOGIC AND THE SAIVA PHILOSOPHY OF LANGUAGE (IN THE CONTEXT OF INDIAN PHILOSOPHY)

It may be noted in passing that Indian philosophy in general did not distinguish between logic and psychology (of knowledge) except occasionally. Throughout, logic, being only applicative, was secondary; and, hence formal logic, as an independent branch of study, never touched its bloom.

1. चित्तं मन्त्रः ।

चेत्यतेऽनेन परमं स्वात्मतत्त्वं विप्रश्यते ।

{S.S.V.(V), 2.4.

The Citta here is, indeed, to be distinguished from one which is said to represent the empirical content of Reality after its supreme evolvent principle, i.e., Cit, has undergone contraction. cf. M.M.P., p.25.

Some instant analogues to formal logic may, however, be traced in the treatment of pure speech or *Para Vak* by Bhartṛhari and his schoolmen, *Mīmāṃsā*kas and *Āgamic* schools like Kashmir Śaivism in particular. But it does not imply that these were comparable in any way with the Aristotelian type of formal logic. *Navya-Nyāya* did study the language afresh and brought out a coherent and comprehensive linguistic discipline drawing on their own metaphysics. But it suffered from a complete aversion to all transcendental thought.

In sequel, it would be better to quote an observation by Dr. Kalidas Bhattacharya who bases his conclusions, as is evident from the footnotes, on the Śaiva monism. This immensely fitting observation reads: "It will not be far wrong to say that what the aprioristic thinkers in the West call "thought" is what these Indians would call pure language. Pure language, according to these Indian philosophers, is autonomous and universal. It is pure in the sense that gross sounds which clothe the spoken language, and the images which accompany it in the mind when it is spoken, are not merely accidental; according to many of these thinkers- and they have argued out their case - these sounds and images (and, according to some, even concrete things of the world) are self-concretions of pure language. Words have either semantic or syntactical import. That the word W means the fact F in the world is indeed a matter of convention, but that a word means 'some' fact is certain 'a priori'. This

meaning is only 'a priori' anticipation of facts, which facts, therefore, are not so far independent of pure words; and these meanings may also be classified 'a priori'. And the same is true with regard to words that stand for syntactical relations. Particular words conventionally stand for particular factual relations, but there are also 'a priori' ~~an~~ anticipation of relations, which relations are therefore, 'a priori'.¹ This semantic and syntactical study of pure language corresponds some-what with the traditional Western logic of terms and judgement. But, first, this was never an independent study, being always in the interest of (ethics and)² metaphysics, and, second, no logic of the formal syllogism was ever developed. The entire study of pure language suggests the old Western doctrine of Logos, and, to some extent, Kant's theory of the 'a priori'; and if thought and pure language are taken as identical, it may be said that this particular Indian line of thinking suggests the entire rationalistic tradition in classical Western philosophy.³

3-A. LOGOS IN WESTERN PHILOSOPHY

It would, therefore, be perhaps, relevant to refer, for a while, to the concept of Logos. Though the word Logos

1. Dr. Bhattacharya is obviously drawing his conclusions from the logical structure of the four stages of Vāk (speech) e.g., Parā, Paśyanti, Madhyamā, Vaikhari (viz., gross, intermediate, pure and ultimate respectively).

2. The reference is to Mīmāṃsakas.

3. P.L.L., p. 227.

conveys a variety of meanings in Western philosophy, in its most important sense it refers to a cosmic reason which gives order and intelligibility to the world. Heraclitus was first to affirm the reality of a logos analogous to the reason in man that regulates all physical processes and is the source of all human law. The conception is developed more fully by the Stoics who conceived the world as living unity, perfect in the adaptation of its parts to one another and to the whole, and animated by an immanent and purposive reason. As the creative source of this cosmic unity and perfection the world-reason is called the seminal reason (that would easily compare with the notions of Bijamantra, Parābija or Pinḍanātha) and is conceived as containing within itself a multitude of seminal reasons, or intelligible and purposive forms operating in the world. As regulating all things, the Logos is identified with Fate; as directing all things toward the good, with Providence; and as the ordered course of events, with Nature. In Philo of Alexandria, in whom Hebrew modes of thought mingle with Greek concepts, the Logos becomes the immaterial instrument, and even at times the personal agency, through which the creative activity of the transcendent God is exerted upon the world.¹

1. The present study is based on Runes' The Dictionary of Philosophy, pp.183-84.

3-B. RATIONALITY AND LOGICALITY OF THE ŚAIVA APPROACH

The Śaivas, however, arrived at their philosophy of pure speech or language from another point of view as well. They belonged to the group of those philosophers who understood essences as monistically subjective-objective. But, unlike others, they neither ignored the antagonism between subject and object nor struggled to disprove it. Instead, they, like Rāmaṇuja, tried to show that there is no opposition. Rāmaṇuja overcame the antimomy by his thesis of self-illumination which, by virtue of its existence stands revealed to its own locus. The locus, in question, of cognition is the self.

The Śaiva claim is more rational. The way in which the Śaivas analyzed knowledge revealed a new phase, a self-transcending aspect, of consciousness. The Kashmir Śaivism emerges as an intelligible attempt to understand transcendental demands as monistically subjective-objective. The analysis, in the words of Dr. Bhattacharya, is as follows: "There is no knowledge that is not of some form of speech (vāk), the gross or subtle,¹ and speech is the

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1. The corresponding Western doctrine is, that all knowledge is judgment. The merit of Śaiva theory is that speech is simpler and more comprehensive concept than judgment (thought).

only (cognitive) situation where we are aware of the subjective proper. In speech, again, we are aware equally of that which is spoken of, that which is meant; and this meaning is apprehended as a function of speech itself, as its intention, not as something which was already known, for every knowledge is speech. Speech, now, has various stages of purity - through various stages it dissociates itself from its accompaniments, viz., sounds, images, etc - and at each higher stage it reveals itself as the essence of the lower. Yet, at every stage, including the highest one, its self-transcendence, the meaning, the intention, continues. The subtlest speech, undoubtedly the subjective par excellence, has, therefore, the inevitable self-transcendence which is objectivity at the subtlest".¹

4. COMPARATIVE IMPLICATIONS OF SUCH AN APPROACH: MANTRA VERSUS VIMARŚA

One should like to study the implications of such an approach which is suggested by the texts themselves. Without diving ~~into~~ into the depths of the key concept of Vimarśa, that acts as the sole determinant of the objectivity, certain related issues merit special consideration. Abhinava in his Brhatī-Vimarśinī makes no pretence that

1. P.L.L., p.240.

Dr. Bhattacharya has presented the Śaiva view in its correct and complete perspective. He would not be quoted above but for the Scientific thoroughness of his analysis.

what Vāk or Speech is in metaphysics, Mantra is in scriptures.¹ Mantra is really another term for Vimarśa (i.e., reflection, self-activity of thought). Vimarśa, needless to assert, serves as the bed-rock of the entire cosmic activity, whether sentient or insentient. Because it is Vimarśa that lends a meaning and a purpose, an order and a movement, to our world of convention. As the final animating and defining principle the same is spoken of as the foundation of everything, or to be more exact, the Heart of existence. The heart is but ^{the} of/nature of the supreme Mantra which is essentially one with Vimarśa that, too, is synonymous with the Transcendental Speech (Parā Vāk). This view has been echoed in almost all the ^{branches of} /Kashmir Śaiva monism.³ Despite fundamental differences in the two systems, Bhartrhari finds not even one instance, nor a single judgment, which

1. I.P.V.V., II, p. 206.

2. सर्वस्य हि मन्त्रः स्व इदम् , मन्त्रश्च विमर्शनात्मा, विमर्शश्च परावाक्कृतमयम्।

Bhas. (V), I, p. 264.

3. तदाश्रम्य कर्तुं मन्त्राः सर्वज्ञस्त्वशालिनः ।

प्रवर्तन्तेऽधिकाराय करणानीच देहिः ॥

Sp.K. 27.

तस्माच्छब्दार्थचिन्तासु न तावस्था न या शिवः ।

Ibid. 29.

cp. तव च काचन न स्तुतिरिच्छते सकलशब्दमयी किल ते तनु ।

निखिलमूर्तिषु मे भवदन्वयो मनसिजासु बहिर्प्रसरासु ॥

/Siva-Saktya-Vinābhāva-Stotra, Abhinavagupta, verse 1,
Quoted under Abhinava's Gitārthasaṃgraha 15.19.

does not derive its essence from Speech.¹ Abhinava goes to the length of labelling the Buddhists and Sāṃkhyas as fellow travellers, for they hold that the validity of cognition depends upon the determinate mental reaction (adhyavasāya) whose essential nature consists of speech.²

The same Abhinava, who develops a comprehensive metaphysics of speech in his Pratyabhijñā works, becomes a more ardent champion of Vimarśa as standing for Mantra in his Kramakeli.³ In so doing he steps into the shoes of Bhūtirāja.⁴ The fact that Vāk, as identical with the Absolute efficacy or the self-movement of thought, became a hall-mark

1. न सोऽस्तिप्रत्ययो लोके यः शब्दानुगमादते ।

ऋषिद्विमिब्रजानं सर्वं शब्देन गम्यते ॥

वाग्रूपता वेदुत्क्रामेदवबोधस्य शाश्वती ।

न प्रकाशः प्रकाशेत सा हि प्रत्यवमर्शनी ॥

Vāk.1.125-6. Also

of. परा या वाक्-समन्तरोक्ता चित्तिरन्या, तस्या या शक्तिस्तन्मय,

विशेषस्मन्दरुपमित्यर्थः । खं च ग्राहकवर्गगतस्य विशेषस्मन्दरुपस्य

प्रत्यवमर्शस्य मन्त्रत्वसाधनेनापरिमितप्रमादगतस्य सामान्यस्मन्दात्मकस्य प्रत्यवमर्शस्य
महामन्त्रत्वमयत्नसिद्धमेवेति भावः ।

Bhās. I, p. 266.

2. बौद्धसाध्यादिमिरपि अध्यवसायविक्रान्तिरेव प्रकाशस्य ऋषिकृता इति

विमर्शशीर स्व प्रकाशो युक्तः ।

I:P.V.V., II, p. 207

बौद्धेरपि अध्यवसायापेक्षा प्रकाशस्य प्रामाण्यं वददभिः उपगतप्राय स्व अयम् ऋषिः,

ऋषिस्तापात्मकत्वात् अध्यवसायस्य ।

Bhās. (V), I, p. 266.

3. श्रीकृष्णकैलो च सेयमेवाविधा भगवती सविदेव्येव मन्त्रः ।

Quoted, M.M.P., p. 127.

4. ऋषीभूतिराजेनाप्युक्तं - सर्वक्रोडीकारेण स्थितत्वाद् देव्येव मन्त्रः ।

Quoted, ibid.

of the Krama system is further evidenced by Abhinava's identifying the Supreme Speech with Kālasamkarsini, the divinity par excellence, in his Paryanta-Pāñcāsika.¹ This is what has been termed as all encompassing, metempirical Great Sound (mahānāda) and Amantra-mantra by Niskriyānandanātha in his Chummā Sampradāya.²

5. MANTRA AND ITS SUBSIDIARY ASPECTS

No one should suspect even for a moment that the syntactical arrangements of letters or syllables are the real Mantras. The primary import of Mantra lies in the integral dynamism of the self-absolute. It is only by implication or superimposition that the syllabic arrangements also pass under the name Mantra.³ By a slight enlargement of meaning and extension of context, be it noted, what is esoterically styled as Japa is actually nothing different from Mantra.⁴

1. अन्तर्निर्लीनानन्तार्थस्वात्मादर्शश्चितिः परा ।

स्वरारवहाद् येयं मन्त्री वाक् शुद्धकृता ॥

त्रिवर्हीत्रपथं त्रिस्थं कालं या कर्षति स्वतः ॥

बहिस्तत्तत्तत्त्वात्मनीति श्रीपराकालकृष्णिनि ।

P.P., 41-42.

2. ऋध्वार्यमहानादो ह्लाह्लरवोज्झितः ।

व्यापी सर्वगतो मन्त्रोऽमन्त्रः निरुत्तरः ॥

C.S.(MS), folio.10.

3. स्वात्मसंविस्वरूपस्यैव मन्त्रशब्दार्थत्वं मुख्यम् ।

अक्षरसन्निवेशेषु पूनरुपचारेणोच्यते ॥

M.M.P., p.127.

4. ऋत्रिमैतद्वदयारूढो यत्किंचिदाचरेत् ।

प्राण्याद्वा मुश्ते वापि स सर्वोऽस्य जपो मतः ॥

T.A., 4.194.

The only distinction being that while Mantra as a cosmic experience envelops and accounts for the inmost and outmost stretch of our linguistic behaviour, Japa remains intrinsically a reflection on the nature of that Mantra.¹ The two, in last resort, turn to be identical. This explains the why behind Vasugupta's paraphrasing Japa as Kathā², and emphasizes the basic belief of the system that the constant musing over one's true self helps one realise the essential dynamism so intrinsic to one's inbeing as consciousness. The present Krama thesis, being applicative and all-inclusive, can be extended to all similar concepts such as Homa, Mudrā, Dhyāna and so on and so forth.³ The reason for alluding here to this aspect of Mantra, is that Krama system attaches utmost importance to the process and method of Japa, so much so that it has been included among the fundamental canons of the system.⁴ The various ancillary methods, referred to above, are supplementary to Mantra and are designed to pave

1. M.M.P., p.128.

2. S.S.3.27; for traditional etymology, see S.S.V.(V).3.115-

जनिपालनधर्मत्वाज्जप इत्यभिधीयते

Japa is so said because, not only it breeds the universe but also maintains it by furnishing an internal fulcrum for the same.

3. T.A., 4.195, 200, 201-2, 204-206.

4. न केवलमनेन वीर्येण मन्त्रा स्व वीर्यवन्तो, यावत्तदितरदपि -- अनेन च मन्त्रवीर्यानन्तर्येण अनुज्ञादेशोद्दिष्ट वास्तव जपाद्युपक्रान्तम् ।

the way of self-attainment for the aspirants coming from different strata of spiritual awakening.

6. VĀK QUA VIMARŚA

It is by the way. Now, coming back to the original issue one finds that Vimarśa or Pratyavamarśa, with which Vāk or, for that reason, Mantra is identified¹, is of two types, e.g., Citirūpa (one with the consciousness) and Vikalparūpa (one with the thought-construction)². The first variety of Vimarśa is characterised by the inner speech,³ its internality consists in its being of the nature of the ultimate speech as well as trans-vibrational being, as a result, of self-movement of the internal life-principle.⁴ In other words, self-awareness, if it is awareness at all

1. चित्तिःप्रत्यक्षमर्शात्मा परावाक् स्वरसोदिता ।

I.P.K.1.5.12.

2. स्वात्मप्रत्यक्षमर्शं स्वेति सिद्धं सत्तायाः चित्तिरूपप्रत्यक्षमर्शत्वम् ।

अस्या एव विकल्परूपप्रत्यक्षमर्शत्वनिवारणाय

Bhās., I, p.259.

3. आन्तरत्वे तु पराभावेन स्थितम् ।

Ibid.

4. आन्तरप्राणास्पन्दजनितसूक्ष्मशब्दाकर्णनिष्पन्नोऽत्रादिवाक्यार्थं समवायमानः

तमेव शब्दम् ।

Bhās.(V), I, p.378.

cf. Bhāskari on it:

बहिः शब्दमावेऽपि पिहितकर्णः प्राणजनितमात्रं सततमुच्चरन्तमनाहतार्थं

शब्दम् ।

must reflect upon itself. This would necessarily amount to manifesting the self to the self. It is not a tautology, but a recognition of the fact that in the final analysis experience and expression are not two things. It is why the pure awareness is not something blank or void, instead, it is awareness of 'I' giving us a synthetic expression in the form of "self-consciousness". 'I' is nothing but the pure, undefiled self-existence, self-immanence and self-transcendence which as a content of experience must be realized in that experience. The vehicle of such a realization must also share that transcendence. It is why it is deemed to be internal. It is a continuum of self-existence and a plenum of self-experience; and hence, the entire linguistic paraphernalia including our alphabet, that provides a phenomenal vehicle for our conventional usage and expression, stems from it. Such a contention embodies absolute truth and needs no elucidation; because all the ~~expressa~~ experiences, pertaining to objective, must refer back to the indwelling self-awareness as their sine qua non, if they are to be understood. Any apprehension regarding its falling into the pit of soliptism is unfounded, since the absolute self-transcendence necessarily presupposes its cosmic immanence also. It is, therefore, called ultimate or transcendent, because it is perfect. It is Vāk, because through the self-movement of thought, it expresses the total cosmic being. It is always self-manifest, because it

is a continuum and, at the same time, a plenum.¹ The second variety² of Vimarśa, i.e., thought-construction or Vikalpa, grows out of, as the very term implies, the necessity of the thought's nature as self-spontaneity. This coincides with and accounts for the emergence of the linguistic convention which is the very life of all our thought-processes that ought to be determinate, if we go by the verdict of empirical experience. It is quite natural, therefore, to see the emergents, e.g., Paśyantī etc., of the Plenary Speech as necessarily coming within the ambit of determinacy - the determinant of a logical construction.

1. प्रत्यक्षमर्थश्च आन्तराभिलाषात्मकशब्दनस्वभावः, तच्च शब्दनं संकेतनिरपेक्षमेव अविच्छिन्नवस्तुकारात्मकम् श्रीमुखशरीरनिर्देशप्रत्यक्षम् अकारादिमायीयवैकृतिक-शब्दकीकृतभूतनीलिमिदं वैत्रोऽहमित्यादि प्रत्यक्षमर्थान्तराभिहितत्वत्वात्, पूर्णत्वात्परा, वक्ति विश्वमभिलषति प्रत्यक्षमर्थेति इति च वाक्, अतस्व सा स्वरूपेन चिद्रूपतया स्वात्मविभ्रान्तिवपुणा उदिता सदानस्तमिता नित्या अहमित्येव ।

Bhās.(V), I, pp.253-54.

2. Vāk is said to be two-fold according as it relates to the primary object (Mukhya Artha) viz., the Pure Light of Cit or the Absolute Unity free from all kinds of limitation, or to the Contingent Object, viz., the Universe (Viśva) which is manifold and is limited by various conditions such as Universal, Quality, Action, Name etc., etc. The first is called Pratyavamarśa or Vimarśa proper and the second Vikalpa. Sometimes only the word Vimarśa or Pratyamarśa is used loosely to convey both the meanings. Vide, Rāmakanṭha's Vivṛti on Sp.K., p.141; also see, "The Doctrine of Pratibhā in Indian Philosophy", Gopinath Kaviraj, ABORI, Vol.5, 1924, p.114.

7. THE ADVENT OF DETERMINACY

A question arises. The I-experience is called pure, indeterminate, immediate, meaning thereby that there is no determinacy in the I-experience. But how is it that 'I', while forming the content of I-experience, does not induce determinacy in the being of that experience? And moreover, where does this determinacy come from in the later emergence if the speech par excellence is totally immune from the same? The system would answer the anomaly by saying that not only 'I' but, for that matter, the object as such, too, is essentially of the nature of transcendent speech, because it is intrinsically identical with freedom, self-dynamism of thought.¹ Therefore, it holds that all words are capable of expressing all meanings. But, it is only in the worldly transaction that on the occasion of acquiring a convention, a particular word is unified with a particular ~~meaning~~ meaning.² At the first moment, for instance, the child apprehends the object determinately - either subjectively as 'I', or objectively as 'this'. By the continuous superposition of 'white' - or 'black' and 'bull' etc, the 'I' or 'this'

1. अत्र तु दर्शने विषयस्यापि विमर्शयत्वात् अभिप्रायमयत्वमेव वस्तुतः ।

Bhās.(V), I, p.289.

2. सकलेन च शब्दग्राहेण शब्दं हि सहन्ते वस्तूनि, तत्र च नियतशब्दयोजनं क्रियते ।

Ibid.

comes to be reckoned as 'black bull' or so. This clearly evinces ~~how~~ how even the indeterminate experience contains an element of determinacy. It is corroborated, further, by the fact that even the indeterminate cognition really ends in definite consciousness, e.g., "I see".¹

Coming to the I-experience, one does not doubt its indeterminacy. Although "Aham" characterizes the Awareness pure and simple and, hence, lends an inner expression to the supreme experience, it is not determinate. Similarly it is figuratively defined as the ~~xx~~ principle "expressing" the indeterminate matrix in its totality, and yet it keeps free from determinacy. For that matter, the entire cognitive experience (This is that) which is in the nature of inner language is also not determinate. Because determining is a result of logical construction which consists in mutual exclusion and contradistinction. The process of exclusion necessarily involves multiplicity. But this is possible only in the phenomenal realm. In the case of 'I' or 'self', no break can be envisaged owing to its plenary and continuous character. The integral unity of the self, therefore, remains unaffected leaving no room for determinacy. Thus,

1. तस्मात् अस्ति साक्षात्कारे प्रत्यक्षमर्थः । ... इह साक्षात्कारो
वस्तुतः पश्यामि इत्येवमूतविकल्पनव्यापारपर्यन्तं स्व ।

Reality itself being the 'I'-experience does not involve surrender of its intrinsic character as pure indeterminacy and pure immediacy.¹ Such a stand not only vindicates the theory of recognition as constituting the chief goal of all our pursuits; but, also explains the immiscibility and immaculacy of the Vikalpa, i.e., "All this is me" reached at through a constant process of gradual emaciation of determinacy in accordance with the strictures laid down under 'Sāktopāya.

8. COSMIC EVENT: A DEDUCTION FROM REALITY VIS-A-VIS SADADHVA

It may be pointed out how the whole cosmic event including its experiential aspect is deduced from the ultimate reality. The world process which evolves out of the Absolute dynamism, and for that matter, the Ultimate Speech, runs into two parallel lines of form and matter - of word and meaning, of knower and known. Curiously enough, there is a surprising affinity of views in this regard among not only the 'Saiva and 'Sakta systems of Kashmir, but also other agamic schools including Bhartrhari's system, Pāñcārātra and 'Saiva Siddhānta etc.² These two lines, as has been already

1. ब्रह्मप्रत्यक्षमर्थो यः प्रकाशात्मापि वाग्वपुः ।

नासौ विकल्पः स ह्युक्तो द्वापेक्षी विनिश्चयः ॥ I.P.K., 1.6.1. -

2. For details vide वैष्णवेष्टु तदितरेष्टु वागमेष्टु षडध्वविमर्शः ,

Braj Vallabha Dwivedi, S.S., 17, 1-2, pp. 179-200; also see "Garland of letters", pp. 250-257. Elements of Hindu Iconography, T.A. Gopinath Rao, Vol. II, Pt. II, pp. 392-397.

noted elsewhere, are further subdivided into two sets of three each. Varna (letter), Mantra¹ (spiritually surcharged syllable), and Pada (word) constitute the first line of the word or the denoter; and, Tattva, Bhuvana and Kalā build up the second line of the meaning or the denoted. Technically, all the six go by the name of Adhvans (channel or path).² The cosmic process itself is styled as Adhvan, since it serves as an outlet for the Cosmic agency³ or Supreme Life-principle.⁴ In fact, the Adhvan has a double function. On the one hand, it accounts for descent of the Absolute into the world-order, and, on the other, it carves out the way leading to realization of the Absolute as one's inmost being.⁵ The three members of each of the two lines

1. This Mantra is different from Mantra as Speech. Speech is the primary category while the Mantra, in question, is secondary one.

2. तत्र वाचकवाच्यात्मस्यन्दयोरेकशः प्रभोः ।

स्थूलसूक्ष्मपरमासक्रमयोः षड्विधा च्यता ॥

P.P., 7.

3. अद्या क्रमेण यातव्ये पदे संप्राप्ति कारणम् ।

T.A., 6.30.

स्वपरामर्शोपायभूतत्वाद् वणकिलादीनामध्वशब्दव्यपदेशः ।

M.M.P., p.73.

4. अद्या समस्त स्वायं षड्विधाऽप्यतिविस्तृतः ।

यो वक्ष्यते स स्कन्धे प्राणो तावत् प्रतिष्ठितः ॥

Ibid, 6.5.

5. भुवनाध्यादिरूपेण विनयेत् क्रमशोऽखिलम् ।

स्थूलसूक्ष्मपरस्थित्या यावदन्ते मनोलयः ॥

अस्य विरवस्य सर्वस्य पर्यन्तेषु समन्ततः ।

अध्वप्रक्रियया तत्त्वं शैवं ध्यात्वा महोदयः ॥

V.Bh., p.56-57.

are again designated as the gross, the subtle, and the transcendent respectively, on account of their respective emphasis on the dualistic, the dualistic-monistic, and the monistic undertones of the cosmic event. These two lines emerging from one common source also signify the Saiva attempt of taking the essential nature of the world process as monistically subjective-objective. And, hence, the world-line, at its apex, is transcendently subjective, whereas the meaning-line is equally transcendently objective at its zenith.¹ These two lines are once again depicted as the invariable consequence of the Vimarśa and Prakāśa aspects of the absolute, driving home the fact that self-transcendence is the very definition of self-existence. What one calls subjective is nothing but Vimarśa, the self-movement of Thought, and what one terms as objective is nothing but the self-concretion of thought that is identical with Prakāśa.² The Saiva account of these two media of cosmic process as Time (Kāla) and Space (Deśa) flowing respectively from the Transcendental Becoming (Kriyā) and Absolute Being (Mūrti)

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1. मेवाङ्गामी स्थूलसूक्ष्मपररूपत्वात् त्रिविधो भुवनतत्त्वकलात्माध्वमेदः,
मातृविक्रान्त्या तथैव त्रिविधः । तत्र प्रमाणात्तायां पदाध्वा, प्रमाणास्यैव
दातोभ्वरङ्गशाम्यत्तायां मन्त्राध्वा, तत्प्रशमे पूर्णप्रमाणात्तायां वर्णाध्वा ।

T.A.V., IV, p. 111-112.

2. यस्य विमर्शस्य कणाः पदमन्त्राणां त्वेकस्त्रिधा शब्दः ।

पुरतत्त्वकलात्माथो धर्मिण इत्यं प्रकाशस्य ।

Virūpākṣa-
Pañcāśika; Mahēśvarānanda follows the above text, vide
M.M. 27; also see,

याहमित्युदितवाक् पुरा च सा यः प्रकाशुलितात्मविग्रहः ।

यो मिथः समुदितविहोन्मुखौ तौ षडध्वपितरौ श्रये शिवौ ॥

is particularly divined to highlight this fact.¹ This is to be noted, and Woodroffe makes it a point to suggest,² that the three members of the word-line namely Pada, Mantra and Varna are bound by one-way mutual expectancy, that is to say, Pada depends on Mantra, and Mantra on Varna.³ But the same does not apply to the members of the meaning-line. They are mutually independent. One may even go to the extent of suggesting that the three stages marked out by Varna, Mantra and Pada bear the imprints of Pasyanti, Madhyamā and Vaikhari. It is going to be looked into soon. All the six stem from the Ultimate Parā Vak that is Vimarśa.⁴

As a logical consequence it follows from the above that the principle that brings us into the thick of phenomenal existence, is equally responsible for our emancipation from it. The different stages or the grades of speech ~~as~~ are the media of two-way activity of the Godhead which is aptly

1. द्विधा च ततोऽच्चा क्रियया मृत्या च प्रविमन्यते । T.A., 6.22.

2. Garland of Letters, p.250.

3. पदानि मन्त्रारब्धानि मन्त्रा वर्णकविग्रहाः ।

वर्णाः स्वनिष्ठा इत्येणा स्थूलसूक्ष्मपरमात्मता ॥ T.A., 6.36.

The statement of Dwivedi (vide his paper वैष्णवेणु etc, p.190)

viz., पदाच्चा वर्णाच्चा नमपेदाते मन्त्राच्चा च पदाच्चा नम ॥

is somewhat misleading, ~~perhaps due to some oversight~~

4. अस्य सर्वाङ्गग्रन्थस्यायं पिण्डार्थः, -- परमेश्वरः -- स्वस्वातन्त्र्यशक्त्या शून्यादिदितात्यन्तमनन्तं वाच्यवाक्कारूपं स्वमित्तरी स्वानधिकमपि अधिकमिव युगपदं ब्रह्मावयति ।

described as 'Sabdarāśi, i.e., the total mass, lump, or embodiment of word.¹ Correspondence between the five-fold absolutic function and the five stages of speech is also a pointer to that direction. These verbal stages, when they are the vehicle of divine essence, are called *Parā* etc., and the same, when carriers of ephemeral existence, are termed *Brāhmī* etc.² The *Spanda-Kārikā* employs at least four *Kārikās* consecutively in order to demonstrate how the binding impurities and the five sheaths (*Kāñcukas*) emerge from speech par excellence which is *Spanda*, and also how these, when rightly appreciated, turn to be instrumental to self-realization.³ The central idea, in nut-shell, brings

1. इह तावत्परमेश्वरः शब्दराशिः । I.P.V.V., II, pp. 195-96.

2. उक्तस्ते वास्य मोहे स्वशक्तयः स्व प्रवर्तन्ते । ताश्च वाग्मसौ परापश्यन्त्यादि-
मय्यो वाचि ब्राह्मी माहेश्वर्यादयः ।
सर्वित्त्रमे स्वात्मस्फुरत्तासारा वामेश्वरी सेव्यादयः ।... तासां ह्यहन्ते-
दन्ताद्वितयावगाहनसामर्थ्यादात्मस्वरूपोन्मीलनवत् तदाच्छादनेष्वौचित्यमस्ति ।

M.M.P., p. 25.

Also cf. Sp.S., p. 17.

3. शब्दराशिसमुत्थस्य शक्तिवर्गस्य मोक्ष्यताम् ।
क्लाविलुप्तविभवो गतः सन्तः पशुः स्मृतः ॥
परामृतरसापायस्तस्य यः प्रत्ययोद्भवः ।
तेनास्वतन्त्रतामेति स च तन्मात्रगोचरः ॥
स्वरूपावरणो वास्य शक्तयः सततोत्थिताः ।
यतः शब्दानुवैधेन न विना प्रत्ययोद्भवः ॥
सैयं क्रियात्मिका शक्तिः शिवस्य पशुवर्तिनी ।
बन्धयित्री स्वमार्गस्था ज्ञाता सिद्धयुपपादिका ॥

Sp.K. 44-47.

See also, I.P.V.V., II, pp. 196-7

into focus the very nature of true knowledge. The knowledge, judgment or any form of mental ideation is concomitantly associated with speech. The inner speech is intrinsic to true knowledge. The moment, owing to its outward movement the true character of knowledge as inner speech starts being blurred, the process of ignorance, and therefore, the fettered journey of phenomenal existence, begins; and the same, during the process of involution, recovers from the self-oblivion and attains its intrinsic being as speech.

9. THE STAGES OF VĀK: THE FIVEFOLD CLASSIFICATION BY MAHĒSVARĀNANDA

An enquiry into the nature and scheme of the various stages of speech may now be embarked upon. Mahēśvarānanda in his Parimāla identifies the different grades of speech with the varied aspects of the Absolute. Since these powers form a pentadic group consisting of consciousness (Cit), Bliss (Ānanda), Icchā (Volition), Knowledge (Jñāna) and Action (Kriyā), the stages of speech have also been conceived on a quinary pattern. Thus he draws up a classification of Vāk into Paṛā, Sūkṣma, Pāśyanti, Madhyamā and Vaikhari¹.

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1. एता एव विद्वानन्देच्छाज्ञानक्रियाख्याः शक्तयः परा सुक्ष्मा पश्यन्ती मध्यमा वैखरीति वाग्व्याख्यानमुच्यते ।

The equation, having been resorted to in the context of Pañcavāha, also brings in open the necessary implications of such a correspondence. In sequel, Parā, as identical with Vyomavameśvarī, stands for the absolutic dynamism and spontaneity; Sūkṣmā, as identical with Khecārī, stands for the subjective consciousness; Pāśyanti, as identical with Dīkārī, stands for the internal psychic apparatus; Madhyamā, as identical with Gocārī, stands for the external psychic apparatus consisting of motor and sensory organs; and, Vaikhārī, as identical with Bhūcārī, stands for the objective multiplicity and conveys the grossest form of Godly concretization.¹ In his another work, the Paṇḍukodaya, to which our access is literally confined to quotations only, he outlines the process once again and coins a different terminology, in which Vimarśa, Vindu, Nāda, Sphota and Śabda replace Parā, Sūkṣmā, Pāśyanti, Madhyamā and Vaikhārī respectively.² Maheśvarānanda brings out other implications associated with the pentadic functioning of the Absolute by comparing the former with the five aspects of speech.³ The last correspondence, he confesses, is not his own discovery,

1. स्वं परादिवाक्पञ्चकोऽपि ।

M.M.P., p. 90.

2. विमर्शो बिन्दुनादौ च स्फोटः शब्दश्च वाक्क्रमः इति श्रीपादुकोदयम-
यादिया तत्तदानुगुण्याद् उक्तशक्तिपञ्चकात्मकस्य स्वयमूलीयस्य। Ibid.

3. अन्यच्च सृष्टिस्थितिप्रभृतिपञ्चकीभूतमखिलमत्रैवा न्तर्भवति । Ibid.

instead, has been borrowed from Kṣemarāja.¹ But, one should not forget the serious differences between the two in this sphere, despite Maheśvarānanda's proclaimed allegiance to Kṣemarāja. This will be considered later.

To come to the stages of Vāk. Maheśvarānanda, first, draws a four-fold classification excluding Parā and then adds the latter (four forms) to the first form, i.e., Parā.² He observes that Vaikhārī represents the Absolutic power of action, Madhyamā Its power of knowledge, and Pāśyantī Its power of volition. Sūkṣmā is described as the unification of the three kinds of Vāk mentioned above.³ It is a matter of common knowledge that the manifestation of Vaikhārī depends on the movement of vocal organs, and so it is quite in the fitness of things that it represents the power of action in the Absolute or Paramāśiva. Madhyamā is cognized by mind alone and it is, therefore, looked upon as the power of knowledge. Pāśyantī is held to be the power of volition, for

1. स्ताश्च श्रीदामराजादिभिः पुस्तकेषु लिखितपठिता इत्यस्माभिरपिनामोपादानं पूर्वकं वाकित्येन व्याख्याता इति । M.M.P., p.90

2. वाक्त्वं तावत् क्रमात् सूक्ष्मा पश्यन्ती मध्यमा वैखरीति त्रुर्धामिद्वये । Ibid., p.128.

3. वैखरिका नामक्रिया ज्ञानमयी भवति मध्यमा वाक् । इच्छा पुनः पश्यन्ती सूक्ष्मा सर्वासां समस्ता वृत्तिः ।।

it represents the will of the Absolute to project itself. Suksma is described as protoplasm in a peahen's egg in which there is a complete unification of Pasyanti, Madhyama and Vaikhari and which represents the Absolute's state of preparation for throwing the universe out of Itself. He, too, recognizes Para besides these, and says that the same enters into the very essence of the Absolute as such.¹ According to Sivananda, the grand teacher of Mahesvarananda and author of the Samvit-Stotra, the characteristic difference between Para, on the one hand, and its subsequent stages, on the other, consists in the basic temperaments of the two. The former is called Vak not because it is spoken, i.e., it is an object of the act of speech, but because it expresses the cosmic event, i.e., it is the subject of the act of speech; whereas the others stand spoken, i.e., comprehended, by Para, despite their being denominators in their respective realms of operation and application.² Moreover, Para and Suksma on

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1. तत्र कैरीति प्रविद्धा वाक् तात्वादिकरणाव्यापारोपाहृतस्फुरणतया क्रियाशक्तिरित्ययवसीयते । मध्यमा च बुद्धिवृत्तिमात्रप्रवर्त्यमानत्वाज्ज्ञानशक्तिः । पश्यन्ती पुनरिच्छा, बहिः प्रसरणाभ्युपगमरूपत्वात् तस्या यतः परावाक् पश्यन्तीति पश्यन्त्या व्युत्पत्तिः । सूक्ष्मा तु शिक्षणद्वयण्डरसन्ध्यायात् उक्तवाक्य-शक्तीभावस्वभावा प्रत्यग्वष्टुः परमेश्वरस्योद्योगलक्षणा वृत्तिरित्याख्यायते । परावाक् पुनस्तस्यैव परमेश्वरस्य स्वरूपमनुप्रविशन्ती परिस्फुरति ।

M.M.P., pp. 128-29. See also, P.W.M., pp. 75-76.

2. तस्य च वक्तीति कर्तव्युत्पत्त्या वाक्त्वं, न पुरुष्यते हतिकर्मानुगुण्यात् । यदुक्तमस्मत्परमगुरुभिः श्रीसर्ववित्स्तोत्रे -

त्वामुपाशितगुरुत्तमाः परां वाचमाहू विभक्तविश्वकाश्च ।
स्वप्रकाशविमर्शनात्मिका वक्ति वागिति निरुक्तिमास्थिताः ॥

Quoted, M.M.P., p. 129.

on the one hand, and Paśyanti etc., on the other, also mutually disagree to the extent that the first two entertain no empirical reference, while the last three account for the entire panoramic outlay of language and linguistic conventions weaving the warp and weft of the universe.¹

9-A. RATIONALE OF THE FIVEFOLD SCHEME

It is indeed very interesting to see Maheśvarānanda giving us five stages of Vāk as against the traditional background of four or three. The fifth type, not conceived hitherto, is Sūkṣmā, the second stage of verbal manifestation. Maheśvarānanda, who often follows in the footsteps of Kṣemarāja and takes pride in it, seems to have deviated from him. No doubt, Kṣemarāja feels that the course of speech corresponds to that of five-fold function of the Absolute,² yet he nowhere questions the varacity of, or ventures to add a fifth one to, the traditional four-fold classification. It appears that in conceiving Sūkṣmā as an independent type Maheśvarānanda was dictated by the overall substructure

1. तस्मादिच्छादिशक्तित्रितयविस्तारात्मा सर्वोऽपि वाग्विलास इत्युक्तं भवति ।

M.M.P., p.129.

2. परावाक् । एषैव --- स्व --- स्फुरन्ती तद्विवर्धनारिधोरधोरतैः
सर्वविधैवतात्मभिः रूपैः प्रथमाना भगवतः पञ्चविधकृत्यकारिता निर्वहति ।

Sp.N., pp.66-67, also see, V.Bh.V., p.2.

of the Krama system which, in most cases, is pentadic in pattern.¹ In the opinion of Dr. Pandey, Mahēśvarānanda seems to have been inspired by the Śaiva dualism of Kashmir which also talked of five stages of Vāk employing almost the same idiom. There are fundamental differences also between the two, owing to difference in the basic frameworks of their schools. For instance, parā is an insentient principle in the dualistic thesis, whereas it is identical with self-consciousness in the Krama system. Dr. Pandey has argued out his case thoroughly² except once when he presents the five-fold classification of speech as the representative Krama doctrine.³ For, of all the known Krama authors, it is Mahēśvarānanda alone who propounds five-membered scheme. Barring him, no other Krama author is known to have adhered to the five stages of verbal evolution. Thus the mainstream appears to have viewed with approval the fourfold traditional classification. In so doing, the identity of Sūkṣmā is merged with Parā, ~~and~~ the ultimate speech. Thus, the credit for discovery or innovation of Sūkṣmā as a logical corollary of the pentadic

1. While giving the genesis of the word Anākhyā, Mahēśvarānanda derives it from "the denial of a name (ākhyā)", which, he says, is the immediate consequence of the lower stages of speech from Pāśyantī downwards. But, it may be pointed out, he does not identify it with Parā, the final and ultimate stage. The natural conclusion, therefore, is that he identified, though implicitly, Anākhyā with Sūkṣmā. Vide M.M.P., p.105.

2. Abhi., pp.498-504.

3. "But the Krama, being a pentadic system, adds one more to the four, i.e., Sūkṣmā and puts it between parā and Pāśyantī. Ibid, p.497."

tendency must go to Maheśvarānanda, though the same cannot be said to represent the Krama thinking wholly and¹ absolutely.

9-B. THE GENERAL KRAMA VIEW: FOURFOLD CLASSIFICATION

The Krama view, in general, seems to favour the quaternary classification of Vāk. Abhinavagupta, the greatest savant of all the Śaiva authors, does not take up the problem of the verbal stages in the context of Śaktopāya, probably because he has already dwelt upon them in the third Āhnika of his Tantrāloka.² In his Parā-triṃśikā-Vivaraṇa³, Īśvara-Pratyabhijñā-Vimarsinī⁴, Brhatī Vimarsinī⁵ and Paryanta Pāñcāśikā⁶, everywhere he propounds the fourfold scheme which he has inherited from Somananda and Utpala. According to him the four stages, in fact, can be condensed to three namely, Parā, Parāparā and Aparā (Transcendent, Transcendent-cum-empirical and Empirical).

1. It may be noted, Maheśvarānanda himself is a bit shy of alluding to Sūkṣmā everywhere. For example, when he refers to the identity in respect of dual functioning between Pāñcavāha and Vāk, he places Paśyantī after Parā, although Khecarī follows Vameśvarī among Pāñcavāhas at the same place. Be it remembered that Khecarī is equated with Sūkṣmā and not Paśyantī. cf. M.M.P., p.25.
2. T.A.3.236-48; also T.A.1.271 and T.A.V., I, p.36.
3. P.T.V., pp.3-5.
4. Bhās.(V), I, pp.253-55.
5. I.P.V.V., II, pp.196-97.
6. P.P. 41-51.

The three are identified with the three aspects of the Absolute Dynamism ~~as the ground~~¹, e.g., Icchā (Volition), Jñāna (knowledge), and Kriyā (Action) respectively. Parā is Vimarśa, the I-experience. Parāpara comprises Pāśyantī and Madhyamā. And Aparā is Vaikhari (articulate). With reference to the category-kingdom, Parā goes beyond Śiva; Pāśyantī as parāpara brings Sadāśiva and Īśvara, and in a sense all the categories of the Pure Order, within its precincts; Madhyamā covers the border-line subjects such as Vijñāna-kevala etc.; and Aparā is totally occupied with the world of duality from Māyā² downwards. Each of the three stages namely, Pāśyantī, Madhyamā and Vaikhari, is subdivided into three states, gross, subtle and ultra-subtle or ultimate.³ Thus the gross form of Pāśyantī is represented by the prelude to a song as denoted by the technical term ālāpa, in which there is no differentiation of letters and which is singularly captivating. The gross state of Madhyamā is represented by the sound which arises when the fingers play upon a musical instrument, say, a drum (Mṛdaṅga). The gross

1. प्राक्पश्यन्त्यथ मध्यान्था वैरवरी चेति ता इमाः ।

परा परापरा देवी चरमा त्वपरात्मिका ॥

इच्छादिशक्तिप्रत्ययमिदमेव निगद्यते ॥

T.A.1.271-72. But

he gives somewhat different account of these correspondences in T.A.3.249: -

ऋतुरा परेच्छा च परापरतया स्थिता ।

उन्मेषशक्तिज्ञानाख्या त्वपरेति निगद्यते ॥

2. Bhāṣ.(V), pp.254-5, I.P.V.V., II, p.197.

3. तावामपि त्रिवारूपं स्थूलसूक्ष्मपरत्वतः ।

T.A.3.237.

stage of Vaikhari is represented by what produces the various letters. The subtle conditions of each of these manifestations are respectively represented by the desire to sing, the desire to play upon a musical instrument and the desire to speak. And the ultra-subtle or ultimate states are represented by the pure knowledge which lies at the source of the aforesaid desires.¹

According to Abhinava² Para Vāk represents the state of Immaculate Agency and is identical with the transcendental consciousness. It contains, within, the infinite expanse of objectivity and revels in self-revelation. It is one continuous stream and, hence does not admit of temporal (and spatial) bifurcation. "It is a potency, presence, possibility and performance, all at the same time", to quote Justice P.B. Mukerji³. It is the primary consciousness, the Highest Mantra and is completely immune from subjective or objective predication. And, as such, it stands identical with Kālasāṁkarsinī.

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1. T.A.3.237-243. It may be noted that the ultra-subtle state of each stage brings out the transcendence latent in each of them. In this sense, each state is marked by its identity with the Absolute. Vide:

स्तस्यापि त्रयस्याद्यं यद्रूपमनुपाधिमतु ॥

तत्परं क्रियं तत्र शिवः परचिदात्मकः ।

T.A.3.247-48.

2. The following discussion, based on the Paryanta-Pañcāsika, gives a faithful account of the Krama thesis regarding the nature of Vāk in all its stages.

3. Japasūtram, (Appendix). p.71.

The Parā Vāk assumes the state of Paśyantī (lit., perceiving) when through its intrinsic autonomy it wills to externalize and objectify itself. There arises a consciousness of subtle and internal distinction, though there is, as yet, no differentiation; and hence, the polarization of universe into the denoter and the denoted does not assume a palpable form. It is as yet the Doer (therefore also described as the see^{-er}), but the continuum loses its lustre because the dualistic consciousness, though extremely opaque, comes into being. It is, therefore, depicted to be characterized by harmony-cum-duality. This Paśyantī is said to be of three types, viz., Paśyantī, Mahāpaśyantī and Parama-Mahāpaśyantī. In the first instance it marks the particular nature of Sadāśiva etc. categories; in the second, it signifies the essential nature of our indwelling selves; and in the third, it indicates unbroken continuity that is the very being of the said indwelling selves. In its final aspects it is taken to be immediately conducive to the realization of Parā Vāk.¹

The same emerges as Madhyamā (lit., medium). The process of distinction now turns toward differentiation; and, the subjective consciousness of distinction, now

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1. अत्र च पश्यन्ती शब्देन श्रीसदाशिवभूमिज्ञानशक्तिस्वभावा उक्ता । याऽसौ महापश्यन्तीनां प्रत्यगात्मरूपाणां विभागात्मिका परममहापश्यन्ती । तथा च यो सावानन्दमहिमा परस्वातन्त्र्यात्मा उल्लासनीय, सा भगवतः परावागिति दर्शितम् ।

begins having the actual predicative reference in the form of polarities of the denoter and the denoted, which now become slightly manifested. The name Madhyamā owes its origin to its intervening position between the indistinct and distinct manifestations. It is characterized by succession. In spite of the phenomenon of succession that is responsible for the distinctive consciousness, the two polarities, of thought and object are not sundered completely. It is related with the internal organ as its locus and is instinct with the activity of the life-principle (Prāṇavṛtti). Even in the previous two stages of Parā and Paśyantī when they are taken as present in the individual subject, the empirical subject remains limited; because, the residual traces of individuality have not yet disappeared. It therefore leaves room for succession, though extremely subtle, in Paśyantī Stage. Such a view reminds one of the Grammarian's concept of Paśyantī which is said to contain the Power of Succession (Krama Śakti) without the display of succession as such.¹ And so succession, by implication, even touches Parā Vāk, since the supreme dynamism must have the capacity to manifest succession subsequently. Therefore, these two stages represent the two states of consciousness,

1. प्रतिष्ठकृमाप्यन्तः सत्यपि अमेदे समाविष्टकृमशक्तिः पश्यन्ती ।

where the logical constructing of thought and, for the reason of that, the sense of succession recedes to indeterminacy. The aspirant, who has ascended these two levels of Vak, is the one to whom the full dimensions of his inner personality stand revealed.

The stage of complete differentiation, distinct manifestation of difference between the polarities, and articulate speech is called Vaikharī. It is marked by the stress and the strikes of the vocal organs and the points of articulation. It is actually the activity of the empirical subject and is perceptible through the sense of audition. For this reason, Vaikharī may be said to represent the entire empirical plane ~~is~~ connected with the sensory activity. It exhibits the phenomenon of succession in its gross form and accounts for the whole range of the linguistic convention and reciprocity of communication of ideas by the laity and the learned alike. Vaikharī performs an impossible task in occasioning such phenomena, since we know the difficulties involved in conveying the subtle ideas distinguished by a tenuous margin from one and another. The mystery of Mantra and Mudrās lies in unveiling the secrets of infinite variety of the significand and significans subsumed under these four grades of speech.¹

1. अन्तर्निर्लीनानन्तार्थस्वात्मादर्शश्चितिः परा ।

स्ववार्त्तवाद् येयं मन्त्रीवाक् शुद्धकर्तृता ॥

त्रिवर्हं त्रिपथं त्रिस्थं कालं यो कर्षति स्वतः ।

बहिस्ततश्चात्मनीति श्रीपराकालकविर्णिषी ॥ (contd.....)

9-C. KSEMARAJA'S DIFFERENCES FROM MAHESVARANANDA

Maheśvarānanda, in support of his four-fold* sub-division of Parā into Sūksmā etc., quotes a passage from

....contd.) भेदितान्तः कृतार्हभावापेक्षा परापरा ।
 कर्तुता रेव पश्यन्ती तस्यैवैश्वश्रया ॥
 मध्यमा सक्रमा स्थूला अन्तः कर्णावर्तिनी ।
 विकल्पनाभिन्नवाच्या प्राणावृत्तिविभेदिता ॥
 स्ववासनातादवस्थयाद् दृश्योः पूर्वयोरपि ।
 मायामातुर्मितत्वं स्यात् पश्यन्त्याश्च क्रमो ह्यणुः ॥
 तयोराविश्यदृश्योः क्रमाच्छान्तविकल्पयोः ।
 धन्यस्वर्गादिद्विस्तारं साश्चर्यमनुपश्यति ॥
 सा स्थानकर्णाघातपुंव्यापारात्मिका सती ।
 वैखरी वृत्त्यो यस्या स्या ह्माः श्रुतिगोचराः ॥
 ग्रामिः परस्पर ज्ञानसंक्रान्त्यात्मा स लौकिकः ।
 व्यवहारोऽथ शास्त्रीयो नानासंकोचसंकटः ॥
 आद्यन्तान्तिगतानन्तवाच्यवाक्कनिर्भरम् ।
 रहस्यं मन्त्रमुद्राणां प्रपद्येऽनुत्तरं महः ॥

P.P.41-48, 51: Also see Abhi.pp.86-87.

op. अविभागा तु पश्यन्ती सर्वतः संहतक्रमा ।
 स्वरूपज्योतिरेवान्तः सूक्ष्मावागनपायिनी ॥
 केवलं बुद्ध्युपादाना क्रमरूपानुपातिनी ।
 प्राणावृत्तिमतिक्रम्य मध्यमा वाक्प्रवर्तते ॥
 स्थानेषु विवृते वायौ कृतवर्णपरिग्रहा ।
 वैखरी वाक्प्रयोक्तृणां प्राणावृत्तिबन्धना ॥

Quoted., Vrtti on Vak.1.42.

(contd.....

the Sāmba-Pañcāśika which Kṣemarāja has also commented upon. But the text and Kṣema's commentary both talk of the three-fold evolution of Parā into Paśyanti etc. While

..contd.) These verses represent the Grammarian's view-point and are quoted to point out their close affinity with the Krama thesis. For them Śabda is positively a phoneme-arrangement and its ~~xx~~ articulation involves activity on the part of the principle of Prāṇa. Whenever Prāṇa is active, we are in Krama-śamsāra (world of succession). This is the world of senses and is technically regarded as Vaikhari. Above that, is the plane of Buddhi. Prāṇa is there but with subdued activity, hence the tone of Prāṇa is also subdued and mild. This is called Madhyamā stage. Then comes Paśyanti, where Prāṇa is extremely subdued and which is very near to the pure self or, according to some, is itself the pure self. The dullness of Prāṇa leads to the disappearance of the succession.

The main difference between the two theses is that Krama even goes beyond Paśyanti which is the Grammarians' Śabdabrahman. However, it may not be absolutely forgotten that here, too, is a school that takes Parā Prakṛti as Śabdabrahman and accords to it the honour of the ultimate reality. Here the operation of Prāṇa ceases completely and Krama totally disappears once for all.

In the light of above discussion the following observation of M.M.Dr. Gopinath Kaviraj merits revision in so far as it identifies Paśyanti with Vimarśa; because in Kashmir Saivism Parā is equated with Vimarśa: "The usual classification of Vak as fourfold is also recognized. The Parā seems to me to stand really for that aspect of the Vak when it is one with Paramaśiva and is transcendent. The Paśyanti represents the Vimarśa, and the remaining two, viz., Madhyamā and Vaikhari are only cases of Vikalpa". Doctrine of Pratibha in Indian Philosophy, ABORI, V., p.114. This may, however, be noted that paśyanti is also a case of Vikalpa in Kashmir Saivism.

quoting the verse : अविभागा तु पश्यन्ती सर्वतः संवृता ।

स्वरूपज्योतिरेवान्तः सूक्ष्मा वागनपाप्सी ॥

he interprets Sūksmā, not as a separate stage of speech, but as an adjunct of Paśyantī.¹ Kṣemarāja has consistently stuck to this position throughout. He presents Parā as an all-inclusive linguistic principle, a repository of all the cycle of powers. He also posits that Parā, together with its later developments, stands for the different grades of subjectivity.² It is alogical, supersequential, I-experience that is immanent in and evolves out as cosmic multitude. It is Mahāmantra which cannot be muttered.³ Śitikanṭha, the reputed Krama author of the Mahānaya Prakāśa, also talks of the four verbal stages in all and draws a three-fold classification of Parā.⁴ He offers somewhat different account of all the stages. He identifies the Deity par excellence, which is none other than the Absolute, with Parā. The slightly stirred up (ullasita) Spanda is identical with Paśyantī, where the two lines of Vācya and Vācaka stand

1. Abhi., p.50

2. P.Hr., p.67; V.Bh. V., p.2. (The first sixteen pages are by Kṣemarāja).

3. Sp.N., p.66.

4. M.P.(S), pp.3-4.

in unison. The next stage tainted with intellectual reaction is Madhyamā. And, the Phenomenal realm of the entire manifold universe marked by an unmistakable distinction of word and import is Vaikharī.¹ He also talks of these stages as building up the personality of the limited subject. The indwelling self is Parā, Anāhata-nāda is Paśyanti, the prius of the world is Madhyamā due to its psychological character, and the sixtyfour-lettered alphabet or its empirical employer is Vaikharī.² This Parā, the indwelling self or the Deity, is nothing but Kāla-Saṁkarsinī which is viewed as the Absolute and not as the Absolutic power, i.e., Vimarśa.³ Śitikantha is quite alive to the problem of pentadic tendency of the Krama system and maintains that the same can be accounted for in terms of the four-fold division of Vak.⁴ The Chumma Sampradaya,

1. इति वाक्चतुष्टयोऽल्लसितः वैखरीपर्यन्तः परावागधिष्ठितः ।

M.F.(S), p.2.

2. तस्य च चत्वारो भूमिकामेदाः यत्र दोत्रे च स्व परारूपस्तिष्ठिभिर्वाग्मिरुपलक्ष्यते, ताश्च चतस्रो भूमिकाः - अनाहतनादनदनाद पर्यन्तीरूपः विकल्पकलोलितत्वाद् मानसव्यापारेण जगत् कलयत् चालयति इति जगच्चालको मध्यमारूपः चतुष्पाष्टि-संख्यानां वर्णानां विस्तराक्षराणां प्रत्ययोक्ता वैखरीरूपः, इति तिसृणां वाचा-मधिष्ठितभूतः तुरीयपरावाग्रूप आत्मा वैखर्गल्लसितस्थानम् ।

Ibid.p.53.

3. परादेवी कालसंकेषिणी ।

Ibid,p.54.

4. इति वाक्चतुष्टयस्य परावागधिष्ठानेन यः पञ्चोदयः ।

Ibid,p.113;
also see p.112.

another important Krama text, accessible only in manuscript, is also inclined to concede the four stages of Vāk. Though it does not give the names of the stages, but the material available is adequate enough to discern its ~~per~~ preference.¹ The Vatūla-Nātha-Sūtras, which on the testimony of its commentator, epitomizes the teachings received by Niskriyā-nandanātha from his preceptor, also propounds four varieties of stages of Vāk.² Cakrapāṇi, ^{the} author of the Bhāvopahāra,

1. परमावबन्ध्या ॥१०॥

ततः स्वातन्त्र्यतो नित्यं प्रोदिता अभेदतः ।

गिरःपरादिरूपिण्यो ।

ऋतावक्रोदयेऽपीह निष्फलत्वस्वरूपताम् ।

प्रयाताः परमव्योमस्वरन्या.... च्युताः ॥

वाक्वत्पुष्टयकथा ॥११॥

ततोऽनुत्तरचिदधामस्यै समुदिते शिवे ।

दृगादिहस्तपादान्तरूपाणां संस्थितो ज्ञमाव ॥

रश्मीनां च तथा वाचा नृत्तगीतोदयमितः ।

ऋतावैश्वमावैश्विलासोदयमन्यरः ॥

C.S.Folio.2.

२. वाक्वत्पुष्टयोदयविरामप्रधासु स्वरः प्रथते ।

Sūtra 7; cf. Vṛtti on it,

निरावरणानिरवकाशोदयनिरुत्तर-

निस्तरंगपरममभि उच्छ्रिताच्चञ्चलनात्मकप्रथमस्य न्दविकासस्वभावा वर्णरचनां

मयूराण्डरसन्यायेन ऋद्धयमहाधामरस्यतया अन्तर्धारयन्ती परेति प्रथिता । सैव

च आह्वतनादस्वरूपतामवाप्ता निर्विभागधर्मिणी समस्तवर्णादयं वटधानि-

कावदन्तर्धारयन्ती द्रष्टृस्वभावा पश्यन्तीति व्यपदेश्या । सैव च सकल्पविकल्प-

निबहनिश्चयात्मबुद्धिर्भूमिं स्वीकृतवती वर्णपुंजं शिश्मिकाफलन्यायेन अन्तर्धार-

यन्ती मध्यमा इत्यभिहिता सैव हृत्कण्ठतात्वादिस्थानकरणाश्रमेणाह्वता

(क्रमशः -----

and his commentator Ramyadeva make it immensely clear that they pinned their belief on the threefold classification of Parā, the fourth (Turiya) Vāk.¹ The Cidgagana-Candrika, one of the most celebrated texts, too, draws up a tripple classification of Parā Vāk which it identifies with Vimarśa, the integral character of the indwelling self. The three, viz., Paśyanti, Madhyamā and Vaikharī are clothed and embodied in Nada, Bindu and Lipi respectively (these concepts have been considered in the course of the discussion on Vṛnda-cakra). These are identical with the Absolutic acts

... contd...) सतीवर्णविभक्तमयस्त्रयोविधवत् भेदरूपं प्रकटयन्ती

रूपादिसमस्तविश्वप्रथां च व्यक्ततामापादयन्ती वैखरीत्युक्ता ॥

pp. 8-9. As the extract treads the usual path, it needs not be elaborated. The only point, emphasized here, is that the three stages from Parā to Madhyamā are internal and inarticulate in character, while Vaikharī is external and articulate. But, there is difference of degree regarding their respective internality which is aptly conveyed by the three analogies, e.g., the liquid in a peahen's egg, the bud or sprout of a banyan or fig tree, the fruit of a leguminous plant or kidneybean (popularly known as Māsa). The present description of Parā, it may be seen, extremely tallies with that of Sūkṣmā in Mahāśvarānanda. In general, outline, the approach of the Vātula-Nātha-Sūtras bears close resemblance to that of Śitikantha.

1. तुरीयोद्द्यानविकसत्संवित्सौरमणिमयैः ।

गिरीशतिसभिर्वाग्भिः स्तुतिपुष्पैः प्रफुल्लयते ॥

B.U.21; Also see
B.U.V., pp.23-24.

of withdrawal, sustenance and emanation on the one hand, and with subject, means of knowledge and object on the other.¹ The precise implication is that, while all this is Vāk or Speech, it has two more aspects. Besides Vāk, i.e., the first aspect, the second is the meaning (artha) or ~~the~~ object and the third is the mental apprehension or ideation (Pratyaya). This trinity produces unity. All the three come to us in a mixed or complex form, until and unless one fails to discern them individually, he also fails in grasping their true nature. Thus Pāśyantī is Śabda, Madhyamā is Pratyaya and Vaikhārī is Artha. Justice P.B. Mukherji, in his paper, "The Metaphysics of Sound", sums up all the characteristics of all the four stages in an exquisite way :

"Let us change the analogy for still better appreciation. First the idea, second the view, third the apprehension, and fourth the achievement or manifestation. Again first the potential, second the causal, third the subtle, and fourth the gross. Once again, first the static, second the potential, third the kinetic, and fourth the

1. या प्रमातरि निषेदुषी परा प्रत्यगात्मनि विमर्शविग्रहा ।

वागिर्यं त्रिविधभावभासिता त्वां स वक्ति किमुताऽम्ब वैरवरी ॥

नादविन्दुलिपिविग्रहा गिरस्तिष्ठः ।

वैखरीप्रभृतिवाक्यपरं मेयमानमितिकर्तृलक्षणात् ।

उद्भवस्थितिलयात्मकं वपुर्भूमिभेदमपरं स्मरति यत् ॥

radiation. Parā sound is the context. Paśyanti sound is the text, Madhyamā sound is the selected chapter, Vaikhari sound is the individual word of that selected Chapter.¹ One cannot, therefore, really and completely know and follow Vaikhari unless he knows its three preceding stages and its evolution through them.

10. CONCLUSION; A FEW PROBLEMS SUGGESTED FOR FURTHER STUDY

This chapter should now be closed. There are still a few interesting problems left which have been either overlooked or partially treated by the scholars. For instance, first, the role of remembrance as a cognitive phenomenon in bringing out the contours of Mantra, i.e., Parā Vak or Vimarśa² is yet to be worked out. Second, the metaphysical implications (in its true etymological sense of higher physics³) of such a theory of speech and its bearing on pure physics, both of these deserve a thorough investigation. Moreover, the importance of a comparative evaluation with

1. Japasūtram, p.72, also cf. Subhagodaya-Vāsanā of Sivananda, the grand teacher of Maheśvarānanda,

परा मूर्तिं पश्यन्ती वल्लीगुच्छमद्भवा ।
मध्यमा सौरमा वैखर्यामाता जयत्यसौ ॥

quoted, Kāma-kalā-Vilāsa, p.24.

2. Bhās.(V).T,p.154; T.A.5.135-139; T.A.V.,III,pp.448-454.
3. The Metaphysics of Sound, Japasūtram (Appendix),pp.67-79.

reference to the cognate Agamic creeds, in all its aspects, cannot be underrated.¹ An other important problem that has been baffling the scholarship for ages² is to find out a consistent account of the philosophy of language from the date of speculative beginnings³ down to the day of the Krama system. However, the most important problem that has occupied the attention of scholars is to determine the precise influence exerted by Bhartrhari's theory of language⁴ on that in the Kashmir Saivism in general and, on that in the

1. P.W.M., pp.76-80; M.M.P., p.128-9; Spanda-Pradīpikā, pp.8-9, "The Doctrine of Pratibha in Indian Philosophy ABORI, 5, pp.1-18, 113-132; B.S.S., I, pp.330-334, 414-418, 503; तार्किक वाङ्मय में शक्तदृष्टि, pp.98-99, 297-301.
2. Philosophy of Logical Construction, Chap. 4.
3. cf. तदनन्यत्वम् आत्मणश्चिदादिभ्यः B.S.2.9.14 वाचार्मणम्
विकारो भूतिकेत्येव नामधेयेति सत्यम् Ch.U.6.1.4,
वागेव विश्वा भुवनानि जज्ञे वाचस्तु सर्वममृतं यज्व मर्त्यम्
Quoted, B.S.S., I, p.330, etc.
4. It is beyond the scope of the present enquiry to discuss the problem of Paśyanti vis-à-vis Śabdabrahman. However, it would suffice to know in the present context that there are two opinions about Bhartrhari's exact stand on this question. According to some, Paśyanti is Śabdabrahman and concept of Para is a later development under the influence of Kashmir Śaiva monism. Somananda's treatment and criticism of Bhartrhari's thesis has proved to be a beacon light for this school. Drs. Sastri and Pandey are among the

(contd.....)

Krama system¹ in particular. The efforts already undertaken in that direction have been indicated in footnotes. On our part, we have utilized every opportunity to refer basis of our present state of knowledge of the Krama system. However, one thing remains true. The close relation of word and thought is the basic datum which constitutes the substructure of all the theories of language including the Krama doctrine. From this the Kashmir Śaivists and others have worked out various ontological schemes and speculative disciplines which ought to show the modern thinkers that the nexus between thought and word is too close to be ~~xxx~~ brushed aside as accidental"² Indeed, it seems to anticipate the current tendency of certain schools of modern thought, viz., which tends to identify thought with word in the last analysis and avers that thought are words which we only ourselves hear.³

...contd) the modern supporters of this view. But, the others, who have their spokesman in Prof. Iyer, take Parā Prakṛti to be the ultimate transcendental principle. He, on the basis of Vāk.1.14,126 appears to believe that the later advent of Parā is rooted in Bhartṛhari's idea of Parā Prakṛti. Vide The Vākyapadiya of Bhartṛhari, I, pp.22,113; On Vyākarna. As the means of attaining Mokṣa, Iyer, The Adyar Library Bulletin, pp.125,127-28. Also see P.W.M., pp.66-75; Non-dualism in Śaiva and Śakta Philosophy, pp.100-129; Abhi. pp.624-635, S.Dr., 2nd chapter.

1. Abhi. pp.498-50

2. P.W.M., p.82.

3. Behaviourism, J.B. Watson, Chap. 8 & 11

APPENDIX 'B'

WORD-INDEX

(A list of technical phrases, mostly
Sanskrit, used in the thesis.)

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